

May 3, 1966

Dear Mrs. Halpert,

I cannot resist sending the  
enclosed cartoon to you. You more  
than anyone else appreciate the  
two-edged drollery inherent in it,  
and it's good for a rueful  
chuckle, at least.

You'll be happy to know our  
photographic session with Ben  
and Bernarla Shahn went off  
splendidly. Despite an impending  
dentist's appointment on an  
alleged tooth which had pro-  
gressed to the non-hurting  
point) Ben Shahn was warm and  
co-operative, and Yousef and I  
& I "sympatischer" chords  
being struck again and again.  
The next time we see you, Yousef  
will have Shahn photographed  
to show you.

Tomorrow, Yousef will write  
to Beaumont Newhall re the  
Stockman negatives, and you will

for publishing information regarding sales transactions.  
Sellers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 23, 1966

Crown Publishers Inc.  
419 Park Avenue South  
New York, New York 10016

Attention: Miss Sally Stein,  
Production Dept.

Dear Miss Stein:

Just as I was about to send you several photographs  
of paintings by Arthur G. Dove, I noticed that you  
requested "glossy photographs of any recent works".  
Since Dove died in 1946, I don't know whether he  
would fall into the category.

Also, it might be advisable to look at the list of  
names which appears at the bottom of this letter-  
head as it contains our entire roster and many art-  
ists of equally great importance.

Sincerely yours,

EGH/tm

MS. 82

May 31, 1966

Mr. Gudmund Vigeland, Director  
The High Museum of Art  
1280 Peachtree Street, N.E.  
Atlanta, Georgia 30309

Dear Vig:

Thank you for your charming letter. I am delighted that you had an opportunity to see the Sheeler Exhibition, containing so many works that had not been seen before. The estate has not as yet been settled and I am becoming very unpopular with all those who are interested in acquiring an example of his work. However, I think this estate will be handled much more rapidly than that of Stuart Davis and I will regain a good many of my friends.

I think your idea of having a sales exhibition is an excellent one. Sitting in an open store I can report that nothing stimulates activity in a community more than so-called "sales exhibitions". The competitive spirit is very strong these days, unfortunately more so than a true appreciation of creative works of art. This one-image craze has really resulted in a serious problem, particularly since it is promoted so extensively by the so-called critics and inexperienced museum personnel, who want to be hip enough to make Life Magazine.

While your exhibition is scheduled many months later, I think it would be a good idea if you would make a tentative list of artists you would like to have represented in the show. Of course I think it would be a good idea to have a wide range in price as well as medium, subject and reputation - including smaller examples by the "masters" and larger by the younger artists. Now that you have been in Atlanta for some time, I am sure that you can decide which of the artists on our roster you would prefer for this occasion. Incidentally, we have recently added a very exciting younger sculptor - Abbott Pattison - whose one-man exhibition held in April was enthusiastically received. Also, in addition to the quality of his work, his extremely low prices stimulated the large buying public and his sales are still continuing.

The reason that I suggest that you indicate your selection is that we are now getting low in our inventory of the old boys and I would be glad to set some examples aside for your future selection. Do let me hear from you.

As you probably recall, the Gallery is closed during the months of July and August, but even then the mail is forwarded to me and when I am not too busy reading and weeding, I hire a local steno who helps me with my mail.

I look forward to hearing from you soon. Meanwhile, my very best regards.

Reference is made to publishing information regarding sales transactions, which are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

It is a delight. I needed a place to work // but is  
now almost a week later - but I am in the  
same spot. Cafe - Village waiting for the  
mail truck - Major斗争 with the Estate Tax  
and Gloria, who is kind but strange and difficult  
and full of fear - I may have to ask you to put  
in writing - signed by you a statement as to the  
painting bought by me <sup>which</sup> incidentally don't have  
with the things in the library - I just gave them  
to the library but did not take a Tax deduction

now 500

On a separate sheet an oil painting seen envoys all the  
An artist name containing a signature will be used at the discretion of the artist.

Dec 1961



To go back to more pleasant things - I am most  
comfortable here - I am very grateful that I came to this  
spot at this particular period of my happiness - In  
the first place of getting away -- then the trip here  
all done with part of me - my inner self - my inner  
man - not functioning - has <sup>now</sup> come to the fore - and as they  
say - "The Soul must mourn" - as in my days of sorrow  
this beautiful spot, this quietude, the complete darkness  
and a little rain - all make it easier. The last  
days, have been working more - which is a big

The National Institute of Arts and Letters



633 WEST 153 STREET • NEW YORK, N.Y. 10032

June 6, 1966

Dear Edith:

Thank you so much for your letter.  
I had no idea that you had an operation, but I  
am delighted to hear that it was successful.

If we should not get to see you in  
New York, please come over to Pawling and  
swim in our pool.

Affectionately yours,

*Felicia*

Mrs. Edith G. Halpert  
Director  
The Down town Gallery  
465 Park Avenue  
New York, N. Y. 10022

FG:lk

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 31, 1966

Mrs. Lawrence K. Miller  
Shaker Community Inc.  
Hancock, Massachusetts

Dear Mrs. Miller:

Please forgive me for being so remiss in acknowledging  
the invitation to the reception which was held on the  
21st of May.

I had a commitment of long standing for some meetings  
in Washington for that date. However, I hope to get up  
your way this coming summer while I am on my annual two  
months vacation. Mrs. Sheeler will accompany me and of  
course I will let you know in advance as we would both  
like to see you during our visit. Meanwhile, my best  
regards.

Sincerely yours,

BOH/tm

June 8, 1966

Mr. Alfonso Ciranna  
Galleria Ciranna  
Via Gastone Pisoni, 2  
Milano, Italy

Dear Mr. Ciranna:

As we are making preparations for closing the Gallery for the usual two month summer vacation period (July and August) I am checking through our records to make sure that we will have no loose ends.

In going through these papers I note that the exhibition of Ben Shahn's work we sent you was to be held from April 20 - May 21. Also, I recall that we agreed to a time extension so that you would have an opportunity to make further sales in order to carry out your agreement with us of a guarantee amounting to 25% in sales or purchases based on the net sum total - with all the other items to be returned to us. In view of the fact that there will be no one here to receive any shipments after June 30th, I am reminding you at this time to make certain that the shipment is returned very shortly to allow time for transportation, unpacking and customs clearing. In other words, June 13th would be about the last shipping date to make this feasible for all the processing necessary.

Would you be good enough to include a half-dozen catalogs and an extra poster so that the artist and several museum archives may have the former for their files. I would also appreciate duplicates of any articles or reviews which may have appeared in connection with the exhibition.

In closing, I hope that you were pleased with the exhibition per se as well as with the results. My regards to you.

Sincerely yours,

EGH/tm

Honolulu Academy of Arts

900 SOUTH BERETANIA STREET, HONOLULU, HAWAII 96814. TELEPHONE 822-666

1 June 1966

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue at 57th Street  
New York, New York

Dear Edith:

Blanche Doi came to see me the other day in some distress. She is still very upset over Isami's death, naturally enough.

In any case, she asked me to write you that she is extremely anxious that Isami's pictures continue to be sold by you, and that the pictures you have not be sent to Ben Takaesu, who has opened a gallery here in Honolulu.

This whole business is most confidential. Ben is her friend and the executor of Isami's estate. He has come forth with a collection of Isami's work, which he says Isami gave him over the years. He may sell them. If he does, he has promised Blanche 1/3; another 1/3 will go to him and the final 1/3 to his gallery. If he really owns them (I think he no doubt does), this is a generous gesture to give Blanche something from the sale of his own personal property. What she is afraid of, I think, is that he would apply the same tri-partite partition to other paintings if he got his hands on them. In other words, she hopes you will continue the arrangement which you have always had with Isami himself.

Blanche would also like to have a couple of the Kauai pictures for herself. Can you take care of this? Apparently she isn't choosy. I know you have had trouble with that group. Maybe this will allow you to dispossess yourself of a couple which may be the hardest to sell.

Then there is the matter of some form of written agreement between you and Blanche. I know you never had one with Isami, but now you are dealing with a widow. Blanche has the highest regard for you, and Isami was deeply devoted to you as you know. Blanche's feelings being so distressful just now, might it not be a good idea for you to have some fileable document with her to protect yourself from any misunderstanding? This is a case of Griffing butting into the picture and judging from present circumstances.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

6/9/66

EGH - I suppose this guy wrote to me because he's a friend of my cousin Martha in Garrett Park, but it reads like he thinks I will sneak him information beh ind your back and I don't like that.

T.

*Appraisals*

May 31, 1966

Mr. W. B. Bryan  
3171 Ridgewood Road N.W.  
Atlanta, Georgia 30327

Dear Mr. Bryan:

As I advised you, we no longer represent the artist, Bernard Karfiol. His son, George, is handling the estate, but I doubt whether he has made arrangements with a gallery for exhibition, etc.

In giving valuations, we have to refer to a recent sale of a painting by the same artist, a similar size and similar subject matter. Since we cannot do this and since I consider Karfiol an important artist I can suggest a figure of \$2500.

If you are in high tax brackets, it might be well worth your while to present the painting - in view of the fact that you are ready to give it up - to the Museum in Atlanta. In this instance - according to the new Internal Revenue Service ruling in every case involving the gift of a work of art - it would be necessary to obtain the valuation through the Art Dealers Association of America at 575 Madison Avenue, New York City. The regulations dictate this procedure.

Sincerely yours,

EOH/tm

FEIGEN  
PALMER  
GALLERY  
515 N. LA CIENEGA BLVD.  
LOS ANGELES, CAL. 90048  
TELEPHONE 652-1961  
INCORPORATED CABLE: FEIPAGAL

May 25, 1966

Dear Mrs. Halpert:

I am pleased to hear that you are feeling better and that you will be able to send me the works by Weber, Dove and Rattner. Including these works in my show will really give it the historical perspective and importance. You are just wonderful to help me in this way.

The show opens in mid-June but I do need photographs sooner for the catalogue. If you have photos of course I would like to have them by return mail. If not I shall arrange for a photographer to be at Day and Meyer.

Day and Meyer will call to arrange a pick-up time that is convenient.

Thank you again. You are most generous.

Sincerely,  
*Herbert Palmer*  
Herbert B. Palmer  
Director

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York City

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Dear  
Hector  
Please give my affectionate high regards to  
Nancy - and Estrellita joins me in sending  
you our warm greetings.

Sincerely,

Yousuf Karsh

June 6, 1966

Mr. Joseph Butler, Director  
Butler Institute of American Art  
524 Wick Avenue  
Youngstown, Ohio

Dear Joe:

In going through my papers, I found a note to the effect that you indicated an interest in a painting by Max Weber entitled RED BOWL. I am referring to your visit to the Gallery last October.

As you probably know, there has been a tremendous interest in the artists who were invited and shown in the exhibition entitled ROOTS OF ABSTRACT ART IN AMERICA held at the Smithsonian Institution. Our inventory of the older artists' work has been considerably reduced and the estates as well as the artists still alive have individually demanded that we increase the prices considerably when we reopen after our two month vacation (July and August). I thought it would be a friendly gesture to let you know ahead. After all, with the figures quoted in the press continually referring to the sale of works by young and relatively unknown artiste, our prices are really quite ridiculous and I will be obliged to conform to the instructions I receive.

I am sure you will realize - after these many years - that this is not written to you as a form of sales pressure, but to repeat, merely as a friendly gesture.

My best regards to you and Dorothy.

Sincerely yours,

ECH/tm

MUSEUM OF ART RHODE ISLAND SCHOOL OF DESIGN PROVIDENCE, RHODE ISLAND 02863

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may be published 60 years after the date of sale.

May 27, 1966

Miss Edith Halpert  
The Downtown Gallery  
465 Park Ave.  
New York, N. Y.

Dear Miss Halpert:

The Spencer show is a great success here in Providence and I want very much to thank you for your help in lending so generously.

One of the Museum's great friends, Mrs. Murray S. Danforth, was especially captivated by two early drawings, and she has expressed her intention to buy them. Ben Haley's Orchard, Ogunquit; and Down the Hill, Provincetown. The Orchard, we understand, is \$175.00 and the Provincetown is \$350.00.

Would you be kind enough to send Mrs. Danforth an invoice for the works? You may address it to her here at the Museum.

Thank you very much.

Sincerely,

*Daniel Robbins*  
Daniel Robbins  
Director

DR/ne

CC: Mrs. M. S. Danforth

Dictated by Mr. Robbins but signed in his absence.

May 23, 1966

Dr. Barnett Fine  
70 Grove Street  
Stamford, Connecticut

Dear Dr. Fine:

I am embarrassed to write to you again about your account, but I am forced to do so by our own accountant and, of course, by the attorney acting for the Storrs estate.

Again, to review your original purchase and the aftermath, I am listing the items you purchased on April 8, 1965, more than a year ago.

The Mourners	\$950.
Tete a Tete	1200.
Gendarme Seated	1800.
Egyptian Head	850.
Opposing Forms	<u>950.</u>
	<u>\$5750.</u>

You have already received a credit for the two items which you did not pick up. These are listed below.

The Mourners	950.
Opposing Forms	950.

This, added to the original credit you received on February 29, 1965 for the "Egyptian Head" priced at \$850., makes a total of \$2750. The unpaid amount was \$3000. less three payments you made amounting to \$1500. In other words, you still owe us a balance of \$1500.

During your last visit you suggested making an exchange of the "Gendarme Seated" for the standing figure in gilt bronze, but I would suggest that you return both "Tete a Tete" and "Gendarme" to us and we would be glad to send you a check for the balance due you amounting to \$1500. or if you want something else by Storrs at the time within that figure or less, we can make the necessary arrangements. However, we can wait no longer and I am sure that you will understand my situation with a group of lawyers and accountants breathing down my neck almost daily.

May I hear from you by return mail? I shall be most appreciative.

Sincerely yours,

EOR/tm

ADDISON GALLERY OF AMERICAN ART  
PHILLIPS ACADEMY  
ANDOVER, MASSACHUSETTS

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

June 6, 1966

Dear Edith:

Forgive my silence since you wrote on May 23rd. It must be the time of year. Frankly, I am at a loss as to how to advise you about the Corcoran gift. I have the impression that you are fairly well committed to something at any rate. Perhaps the only way to proceed is to have a talk with Bill Williams and tell him that, as you wrote me, in view of the changing character of the city you would like to have some of your collection at least appear in other collections in communities where the artists are not so well represented. I suppose this will depend somewhat on how far you have gone legally which I don't happen to know. Another way to handle it, it suddenly occurs to me, would be to deposit the entire collection with the Corcoran with the proviso that it be available as semi-permanent loans to museums -- particularly university museums -- upon request. What I have in mind here is a mid-western or southern institution might wish to borrow eight or ten pictures for a maximum period of three years, say, and a minimum of one year, and that the Corcoran would be obliged to grant the request. This would mean that the Halpert Collection would serve a national need with its physical dissemination around the country, but that the Corcoran would be the custodian. I am not sure that the times or even the correct terms are exactly stated, but this is the germ of an idea that might suit your wishes.

Three thousand dollars is quite a lot of money for our purchase resources, but the Sheeler "Sun, Rocks and Trees" sketch is an important item both technically and historically and I think we should have it, so send it along with a bill and I'll see what I can do about scraping up the money.

Cordially,

*Barrett H. Hayes, Jr.*  
Barrett H. Hayes, Jr.  
Director

Mrs. Edith G. Halpert  
Director, The Downtown Gallery  
465 Park Avenue  
New York, New York

bhh/t

May 26, 1966

Mr. George B. Hale  
Wilson and McIlvaine  
120 West Adams Street  
Winnetka, Illinois 60603

Dear Mr. Hale:

I am sorry for the delay, but I believe I explained it on several occasions - first, my illness and the very, very slow recovery, together with the moving, made it impossible for me to function as I do under ordinary circumstances. Fortunately, all these problems have now disappeared. In addition - and it is important for you and Mrs. Booz to know - payments for art during the past five years have become very difficult to obtain. With the many galleries that sell on the installment plan and the many new buyers who expect prices to jump daily and frequently overbey. For instance, two of the sculptures reported sold in our letter of June 3, 1965 have been returned at our request because of non-payment, but I am sure that when the new season starts next September we will be able to place these as well as many others.

You will note that we advanced all the selling prices from those listed by Mrs. Booz, which you will find in a separate column under "Artist's Price". In some instances the increases - and particularly in the recent sales - are relatively enormous. The total sales to date amount to \$19,500. (as compared to the estate figure of \$9200.).

In addition, I am enclosing two other reports:

1. - represents the expenses laid out by the Gallery for Mrs. Booz. These are listed in detail.

2. - represents the expenses we assume, but I thought both you and Mrs. Booz would like to know what it takes to put on an exhibition besides the expense of the opening party and general overhead. You may destroy list #2 if you so desire.

I also want to report on the bills we have received from the Modern Art Foundry for casting. The amount paid between May 25 (deposit) and December 11, 1965 totals \$2189. You may use your judgment about making the total deduction at once and we will send you state of the foundry's bills or deducting the individual items when the cast has been sold. Our list of sales includes GENDARME SEATED, sold 4/23/66. This was a cast for which we paid \$235. plus pick-up and delivery charges of \$30.

To simplify matters, I am enclosing a statement and will await word from you as to whether you want a single check or have it separated for tax reasons.

*Re: Shahn Art*  
**The Jewish Museum**

under the auspices of The Jewish Theological Seminary of America / 1109 Fifth Avenue / New York 28 / Riverside 9-3770

CURATORIAL DEPARTMENT

June 3, 1966

right to publishing information regarding sales transaction,  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mrs. Edith Halpert  
Downtown Gallery  
465 Park Ave.  
New York, N. Y.

Dear Mrs. Halpert:

Thank-you for taking so much time to show me all your Shahn and Rattner material in connection with our forthcoming exhibition of "Contemporary Art for the Synagogue". I am interested in borrowing two Shahn drawings which you showed me last week: the study for the Textile at Temple Emmanuel in Dallas, and the red drawing of a large hand of God emerging from clouds, which I understand is a preliminary sketch for the stained glass window in Buffalo.

On the chance that you are agreeable to lending, I enclose two copies of our loan form. Please fill in and sign, and return the white one, retaining the tan copy for your records.

I will let you know well in advance when I expect to pick up the works.

Thank-you again for all your helpful cooperation. I appreciate it very much.

Sincerely,

*Katherine Kline*  
Katherine Kline  
Assistant Curator

Art Department  
University of Hawaii  
Honolulu, Hawaii 96822

The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Attention Mrs. E. G. Halpert, Director

Dear Mrs. Halpert:

A very important need becomes evident as we live here in Hawaii as active serious artists. There is a noticeable lack of art galleries to serve the great number of people interested in arts.

This city of over 600,000 has one picture framing shop that sells art in a 10'x12' room, an art gallery run by an artist that sells his own work in three different styles, and an assortment of curio shops. We find this a strange contradiction for a city that boasts many positive cultural aspects among which are:

- (1) The unique geographical location of Hawaii with the Honolulu International Center, the East-West Center and the University of Hawaii insuring the cultural interchange of the arts.
- (2) The Honolulu Academy of Arts which has a very strong influence in this community.
- (3) The 80-piece Honolulu Symphony Orchestra which gives 65 concerts annually.
- (4) The active support of the arts by the daily newspapers in Honolulu, the "Advertiser" and the "Star-Bulletin."
- (5) The construction of a 3.5 million dollar arts center at the University of Hawaii designed by Paul Rudolph.

There is no gallery that maintains standards comparable to those identified with your gallery. We are certain that such a gallery is needed and will thrive in this very lively atmosphere. We are sure that the statistics in the enclosed booklet endorse our optimism and make clear that Hawaii presents a promising business opportunity. Should you be interested in this direction we would be most pleased to facilitate your investigation and would be delighted to meet with you should you come to Honolulu. Thank you for your considerate attention and we look forward to hearing from you.

Sincerely,

*James M. Rosen*  
for the  
Gallery Committee for  
Ten Artists in Hawaii

JMR:mc

Encls.: 1. Booklet (see page 10)  
2. Folder  
3. Chamber of Commerce letter

inside of 18 and 19th floor of the hotel of the artist. After this information was given to the artist and his wife, he informed me that they had no information as to the whereabouts of the heir to the estate of Storrs.

"Information" was not given to the artist and his wife, but the artist and his wife informed me that he had no information as to the whereabouts of the heir to the estate of Storrs.

Mr. George E. Hale  
Wilson and McIlvaine  
120 West Adams Street  
Chicago, Illinois 60603

Dear Mr. Hale: You will be advised that we have received your letter of June 6, 1966, concerning the sale of the collection of the artist, Storrs.

Thank you for your prompt reply to my letter containing the complete report of the various transactions.

Frankly, I was a little bit startled by the tone of your letter. For your information, many of the items which arrived both from America and France were photographed more or less in miniature and since the American press demands 8 x 10 prints, we were obliged to make the additions as we do in every instance. Frequently, the artists are not in a position to obtain the photographs accustomed to this country and automatically the work is attended to in the Gallery under the circumstances. In addition, we had to engage our regulation truckmen to pick up the material at the airport, as the deliveries from Europe have to be cleared through Customs and either remain at the airport or must be picked up by our shippers so that the crates may be opened in the Gallery under the supervision of the Inspector and us. The insurance items had to do with works of art we borrowed from the Art Institute and the Arts Club of Chicago, who do not assume these expenses. The repairs were made in the few instances where they were required. This explains your paragraph 2.

Also for your information, it is not customary for a Gallery to assume the expense of casting, but as I indicated in my correspondence, we did this to expedite the work and the delivery and, as I mentioned, advanced the sum involved. Photostats of the original bills will be sent to you so that you may have the complete record for your files.

Furthermore, very few of the clients make immediate payment upon receipt of the objects and in one instance we were obliged to recall the entire shipment and included in our report of the amount due to Mrs. Boos those we sold during the first weeks of the show and could not collect from the client. Consequently we had all the items returned and are paying for them nevertheless. There are several items still unpaid for, but we are including these in our payments anyway, adding as you will note on the report THE DANCERS, which I am perfectly happy to retain in my own collection for future gift to some institution.

I think at this point it is most important to explain to you some of the intricacies of the art business. In the case of Storrs, he disappeared from the art world completely for a period of almost 30 years and it was only the fact that inadvertently and accidentally we discovered the name of the heir



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT  
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • P.O. Box 7646 PHILA. 19101

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June 1, 1966

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue (Ritz Concourse)  
New York, New York

Dear Mrs. Halpert:

As you may know, we are having an exhibition of Ben Shahn's Graphics  
from March 15 - April 30, 1967.

I have been out to see Mr. Shahn several times to discuss the contents  
of the exhibition which is to include all his original prints, as well as  
commercial reproductions which are sometimes sold as original; some books  
and perhaps some posters. Mr. Shahn hopes to stop by this Thursday to look  
over the available space.

We plan to publish a catalogue of the exhibition similar to our Dubuffet  
and Marini catalogues. Mr. Shahn suggested I write you to solicit your  
cooperation in obtaining photographs of his prints and of the drawings that  
relate to them since we hope to exhibit some drawings.

It would help us a great deal if you could let me purchase what photo-  
graphs you have of Shahn's prints, and of those drawings that relate to them,  
as well as photographs of drawings that have been reproduced commercially  
as prints, and photographs of those reproductions. Whatever prints you do  
not have photographs of, I will have made here at the Museum. But the photos  
of drawings and their present locations would be a great help.

I will have to come to New York, and hope I may stop in to talk to you  
about the exhibition after I have been to Roosevelt, New Jersey again. Mean-  
while, would it be too much trouble to send me photographs (with bill) of  
the prints and related drawings, and of the large commercial reproductions  
and drawings for them - such as you have?

Gratefully yours,

*Kneeland McNulty*  
Kneeland McNulty  
Staunton B. Peck Curator of  
Prints and Drawings

Donee's Name: Milwaukee Art Center  
Address: Milwaukee, Wisconsin

Date of gift or proposed gift: 1966

Name of work: "Tree and Sea, Stonington, Maine"

Artist: John Marin

From whom purchased: Edwin Hewitt Gallery  
City (if not New York): New York, N.Y.

When purchased: January, 1955

Purchase price: \$300.00

Medium: (Underline or fill in one)

PAINTING-Oil-Water color-Pastel-Gouache-Other

DRAWING-Pencil-Crayon-Ink-Other

SCULPTURE-Bronze-Stone-Wood-Other

GRAPHIC-Lithograph (Blk & White, Color)-Etching-Other

Support: (Underline one)-Canvas-Paper-Wood Panel-Other

Dimensions: Height 13-3/4 inches; width 16½ inches

Location and Description of Signature, Date and Inscription:

Quote how signature and/or date read: "Marin '19

Face (underline two): Upper, lower, right, left, center,  
other

Reverse (Describe): Signed "Tree & Sea, Stonington, Maine, 1919 by John

Marin" top right

Quote, describe, and state location of any other inscription:

For Sculpture, Cast No. \_\_\_\_\_, Edition Size \_\_\_\_\_

Condition:

\*Former Owners: (Dealers and collectors)

\*Exhibitions:

\*References in Publications (Books, Magazine Articles, Exhibition Catalogues, etc.)

Note: If space is insufficient, please supply information on additional page.

#4000 5/24/66

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

LAW OFFICE OF  
**FRANK J. WINTON**  
19101 WEST EIGHT MILE ROAD  
DETROIT 35, MICHIGAN  
X5628282828282828  
342-3737

June 8th, 1966

The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

5000 -

Dear Edith:

Your sad tale with reference to Mrs. Weber has touched me deeply. I sincerely do not know what to say, but if you will be patient, let me explain a certain situation that you and she are unaware of. As I have previously told you, I have two paintings out for sale and no commitments as yet have been made for their purchase. I also recently have been tabbed by Uncle Sam to the tune of \$66,000.00 and I am very short from a cash standpoint.

You are probably unaware that I am a land developer and builder and the financial structure because of Mr. Johnson's anti-inflation policy has completely closed all avenues of finance in this type of business. At present I am land rich but cash poor.

Again, let me state that I would love to keep the Weber but cannot make any commitment as to when I can pay the balance. However, paid, it will be.

I enclose a check in the sum of \$1,000.00 to apply on account and hope that this will in some measure satisfy Mrs. Weber. If this is not satisfactory, I must state that I can return the Weber to you for resale "at a profit", of course, if you so desire. If I am at all lucky and the Bernard Buffet that is presently on sale at the Bellin Galleries and my Ben Kamihari in Philadelphia are sold, I will have more than enough to clean up your balance.

Please believe me when I say that collecting is not my business but my hobby, and in no way can I permit my hobby to affect a cash position that would seriously affect my business.

I understand that you are pretty well heeled after selling your property. Why don't you advance the sum to Mrs. Weber and carry me?

Hope you are well, and have a nice summer.

Very truly yours,  
*Frank*

ri to publishing information regarding sales transactions,  
artists are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
will be published 50 years after the date of sale.

# GEORGE EASTMAN HOUSE

800 EAST AVENUE, ROCHESTER, NEW YORK 14607 • BR 1-3361

Director  
**BEAUMONT NEWHALL**  
Vice Director  
**JAMES CARD**  
Associate Director  
**NATHAN LYONS**

9 June 1966

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Dear Mrs. Halpert:

Mr. Yousuf Karsh has written me about the negatives of Charles Sheeler. Let me assure you that we would be delighted to give them a home here if a feasible plan can be worked out with Mrs. Sheeler and yourself.

I have for years admired the work of Charles Sheeler and for a while was very close to him when I worked at the Museum of Modern Art. I consider him one of America's great photographers and we are proud to have a small collection of his work here.

The custody of the negatives is no problem. Since many of them are on nitrate stock they should be kept in special vaults under constant temperature and humidity. This we can supply. We might explore the possibility of making prints for sale from the negatives, with the proceeds to be divided equably between us and the Estate.

I should be most interested in your reaction to this and I want to assure you that I will do everything I can to see to it that the negatives of such a great photographer are preserved.

Yours sincerely,

*Beaumont Newhall*

Beaumont Newhall  
Director

BN/r

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exhibitors are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
y be published 50 years after the date of sale.

June 3, 1966

Mr. John Reed  
2441 California Street N. W.  
Washington, D. C.

Dear John:

It was good to hear from you after this great lapse  
of time, but I was rather shocked with the bad news  
you reported. How strange that I did not hear about  
it sooner. I hope you are happy in your new home in  
Washington. Perhaps I can see you during one of my  
frequent trips to the Capitol.

If you are planning to dispose of the Shahn ~~MAIMONIDES~~  
I would like to have first refusal on it if I may. We  
sold it to you in January of 1955 for \$1800. and I  
would be prepared to pay double that figure, as most  
of his paintings have gone up accordingly. Do let me  
know your decision in the matter.

And when you are next in New York, please come in  
to say hello. It will be a pleasure to see you.

Sincerely yours,

BOB/tm

*Paul  
- 1800*

May 31, 1966

Mrs. Helen Kroll Kramer  
Ein Hod, Israel

Dear Helen:

While I hear about you from various mutual friends, I have received no reply to my two letters sent weeks apart, the last one about two weeks ago. I wonder therefore whether, although I checked with others, I have the right address or whether you are cross with me for some reason or other.

For the first time in a long period I feel quite relaxed, sitting in the sunshine with a beautiful view in every direction. I am staying with Jack and Walter in the country as I cannot use my own house weekends in view of the fact that Albert is no longer with me and to date it has been impossible to find anyone who will come out to Newtown, particularly a female. Everyone seems to be afraid of the so-called desolate spot where I am situated and where they can have no entertainment unless they accept my weekly invitation to go to the movies. I plan to stay out at the inn temporarily and keep working on this while I am right in Newtown. Maybe I will have better luck. I certainly do not want to learn how to cook and attend to housework during this much-needed vacation. On the other hand, I cannot bear to spend a summer anywhere else as that house does more to relax me than anything I have experienced in the past.

I was delighted to learn that you have had visitors from the U.S.A. and are well-adjusted to your new environment and, what's more important, are back at work again. I am most curious as to what you have been doing, whether you are continuing with the combination of plastic with the wool. What I am most eager to learn is how you feel physically and whether you have decided that you are in the ideal spot for you at this time.

If and when I can ever find someone who can actually run the Gallery in my absence, Ein Hod will be the first spot I plan to visit, as I am most eager to see you - and miss you desperately.

I won't go on with this letter as I am not sure it will reach you, based on my previous experience. If it does, would you please reply promptly.

With much love,

May 31, 1966

Mr. William A. McGonagle, Curator  
Joslyn Art Museum  
2218 Dodge Street  
Omaha 2, Nebraska

Dear Bill:

It was good to hear from you and I am delighted that you will be in New York mid-June. I made a commitment for June 19th-20th, but will certainly be around before that and hope that you will phone me as soon as you arrive so that we can make a date not only to look at hand-painted pictures but also for a drink and dinner at my home.

The Merriams visited the Gallery on Friday and I found them both charming, although they did not seem to get hysterical about any works of art. However, I assured them that we will be very glad to cooperate with the Museum and certainly with you. I also told them how much I admired the Museum, which I visited after attending the opening ceremonies in Lincoln, Nebraska and made a little speech. Dr. Bisgard chauffeured me from Lincoln to Omaha and, at my request, dropped me at the Museum. Incidentally, he was a very good client at one time, but has not been as active as formerly. He certainly should be good for some gifts to the Joslyn. When you are at the Gallery to make the selection, I can give you a report of the paintings and/or sculptures, drawings or whatever he bought from us.

In any event, I am looking forward with great pleasure to seeing you and so are the "two fellows with the Kerry Blue Terrier", with whom I am spending this weekend in Westchester. We will all celebrate together. But please let me know in advance when you are coming and what hotel you are stopping at so that we can make the date specific. Best regards,

As ever,

EOH/tm

Archives Committee advised that you'd be in New York on May 23rd and suggested that I meet you at the hotel and go together with one of them to the Sheeler opening. I'll do this if you'd like. Please advise as to the best time to go there and when you'd like to come to New York.

May 23, 1966

Mr. Bartlett H. Hayes, New Director of the Phillips Collection, and the Addison Gallery of American Art, and a number of students from the Phillips Academy, Andover, Massachusetts

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Bart:

I am delighted to get back to you. I have been very busy with my new job and have not had time to write. I am sorry to say that I delayed my answer to your letter as I assumed you were off on a trip. But here it is.

It was wonderful of you and the little woman to attend the Sheeler opening. Not only was I delighted, but I know that Musya was practically overwhelmed. All this helped tremendously toward making the event a great success. Many thanks.

Of course, Sheeler's SUN, ROCKS AND TREES is being held for you and as soon as I get the green light from the lawyer I will advise you accordingly. While the prices will be considerably increased under the present circumstances, you may rest assured that we will treat you kindly.

Also, within the next few weeks when I hope to reorganize our various storerooms - in the Gallery proper and in two warehouses - I can let you know which of the Halpers would be available for you. Eliminating the few paintings for which I modeled (the only model Sam could get for nothing) there are one or two still lifes and several landscapes. In any event, I will show you what we have so that you may make a personal choice. Now that I have cut down on my proposed gift to the Corcoran Gallery, my accountant may permit me to make some additional donations despite the fact that I get no benefits as my income in relation to the gifts is completely out of proportion. I have many commitments for many causes, which leaves very little for art gifts.

I don't know whether you will agree with me - but hope you do - in my new plan to reduce the Corcoran gift. Since I was asked to appraise paintings for the Hirshhorn Collection as well as for the Hirshhorn Foundation, I am well acquainted with the paintings he obtained from The Downtown Gallery and which are included in his huge gift to the Smithsonian. Under the circumstances, it seems absurd for me to be so generous with one institution, particularly since my objective was taken care of in grand style. After all, my only motivation was to make sure that the Capitol of the U.S.A. had a cross-section of 20th Century American Art. Now that this is being taken care of with a \$3-million building to hold it and an additional million dollars for future purchases, there is no need for me to give say 7 Marins, for instance. Furthermore, I have heard rumors to the effect that

5/24/1966

Dear Edith - I have been wanting to have a long  
written chat, each day passes - but your letter  
telling me of your visit here - impels me to at  
least start. I am sitting outside at the Cafe - in the  
center of the Village - waiting for the mail truck.  
I don't usually come at the mail hour. but wait  
until evening and walk to the center, which is  
about a ten minute walk from my little  
house, and get my mail from my box. It is  
income tax time for me - so mail back and forth  
I hope we will have to clear the estate and  
close things, for they hang over my head - but considering  
it hasn't been too involved for everyone has been  
most co-operative and kind. First congratulation about  
Patsy and my best wishes to her - and to Nettie.  
It will be a constant wonder to me how you can  
go on and on - new problem - much hard physical labor  
responsible. I hope whatever this new possibility is -  
if, it is what you want - it will come through. All these  
galleries closing - If you remember, tell me the real  
reason for Kortz closing, I am somewhat curious. Sept  
October, they say - are glorious days here - You will come  
directly here - rest for a spell - then start your garrisoning.  
You will be pulled in all directions - so a few days  
rest will be needed - I will have a screen to put  
around your bed - so you can sleep late and comfortably.  
The last weeks I have been thinking and musing about  
this constant nest building - you have had over the years  
and I certainly have - and here I come - and start again - I built  
a closet, using the lumber from my crates - then the last  
two weeks - I have been having the porch - which runs  
the length of the house, screened. I used local nylon  
netting - and several - lengths 38" wide - 12 of them - 90" long  
together - for I did not want wood slats or the existing  
pillars - the view is so beautiful. It was with it

# The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

Department of Drawings and Prints

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June 6, 1966

Dear Edith:

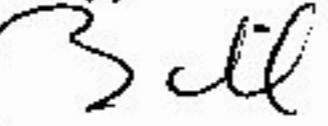
Thanks for your note about the drawings by O'Keeffe and Sheeler.

We will not be able to do anything with them until the fall when I will let you know in September.

I envy you being on holiday. Have a good rest.

My very best.

Sincerely,



Bill

William S. Lieberman

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York 10022

May 31, 1966

Miss Lois A. Bingham, Chief  
International Art Program  
National Collection of Fine Arts  
Smithsonian Institution  
Washington, D. C. 20560

Dear Lois:

Thank you for sending me the catalogs. Is there any possibility of getting xerox copies of the reviews which have appeared in connection with the Davis exhibition? Naturally I am very curious about the reception and the general reaction.

Would you please advise the shipping department to get in touch with us before returning the loans. As you may recall, we are closed during the months of July and August. Moreover there will be no one at the Gallery during that period as everybody wants to take the full vacation this year. Thus, I will have to make some arrangements to be on tap when the paintings arrive or it might be necessary for the Smithsonian to hold up on the shipment until we have reopened. I will also ascertain what plans Roselle Davis has for the summer months and will let you know about both situations.

I hope to see you when I am next in Washington. Meanwhile, my very best regards.

Sincerely yours,

SGR/tm

June 8, 1966

Mr. Kenneth D. Moskowitz  
ACA Americomasters Gallery  
810 North La Cienega Blvd.  
Los Angeles, California 90069

Dear Mr. Moskowitz,

Because of the value of the paintings involved, Arrow-Lifschutz  
refuses to handle the shipping; nothing over \$5.00 a pound, in  
fact. I have phoned ACA here in New York for advice but no one  
seems willing to give it, or even to phone back.

I realize you want the paintings soon. I suggest you contact  
directly either Berkley Express and Moving (409 West Broadway)  
or Duverth (434 West 52nd Street) and give them full instructions.

Sincerely yours,

Howard Rose

I look forward to hearing from you shortly.

Sincerely yours,

ddgj ad exalt

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researchers are responsible for obtaining written permission  
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purchaser is living, it can be assumed that the information  
was published 60 years after the date of sale.

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both artist and purchaser involved. If it cannot be  
listed after a reasonable search, whether an artist or  
work is living, it can be assumed that the information  
has been published 60 years after the date of sale.

COPY

May 31, 1966

Dr. Alta Ashley  
23 Sylvan Road  
Hallowell, Maine 04347

Dear Dr. Ashley:

As I wrote you originally, in all instances of reconsignment to other galleries, the latter assumes all the responsibility of packing, shipping and insurance expenses, but I thought it best to send your reply directly to Abbott Pattison. If he is planning to be in your area in time for the exhibition, it is perfectly all right with me if he brings sculpture directly from Illinois - or in view of the fact that you require so few items, he may know someone who is planning a trip in that direction. I have made some inquiries and have been unable to find anyone in New York who can attend to this matter.

No doubt you will hear from Pattison directly as I am sending him a copy of my reply as well as your letter.

Sincerely yours,

EGR/tm

For the information of Mrs. Halpert

June  
3, 1966

Mr. Beaumont Newhall, Director,  
George Eastman House Incorporated,  
900 East Avenue,  
Rochester, New York.

Dear Beaumont:

A few days ago Estrellita and I had the pleasure of dining with Mrs. Edith Halpert of the Downtown Gallery in the Rita Towers. As we walked towards the Gallery, Mrs. Halpert mentioned to me that she had in her custody most of the photographic negatives of the late Charles Sheeler. She also asked where would be the most suitable repository for this work.

I suggested that I would very much like to call the matter to your attention, as I felt you would be interested to either have the negatives at George Eastman House or be able to offer alternative suggestions.

I know that Mrs. Halpert would be happy to hear from you, and perhaps during one of your visits to New York you might be able to arrange to meet.

It was good to see you recently in New York and I shall shortly write you my appreciation of your remarkable book "The History of Photography", a copy of which you were so good as to send to me.

VASSAR COLLEGE ART GALLERY



Poughkeepsie · New York

May 27, 1966

Mrs Edith G Halpert  
The Downtown Gallery  
Park Ave & 57th Street  
New York, N.Y.

Dear Mrs. Halpert:

My plans have changed and I will be in to  
see you on Wednesday June 1 about using up our credit. I will  
try to call you beforehand.

Sincerely,

*T J McCormick*  
Thomas J McCormick  
Director

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researchers are responsible for obtaining written permission  
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SMITHSONIAN INSTITUTION  
NATIONAL COLLECTION OF FINE ARTS  
WASHINGTON, D. C. 20560  
CONSTITUTION AVENUE AT TENTH STREET

June 7, 1966

rier to publishing information regarding sales transactions,  
exemplars are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

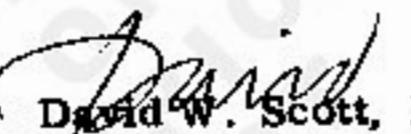
Dear Edith:

"The American Landscape: A Changing Frontier" exhibition  
is being received with enthusiasm by the public and press during  
its showing at the National Collection of Fine Arts. We have been  
especially gratified by the variety of appreciative responses that  
have been expressed.

The exhibition is giving the many visitors to the Smithsonian  
an excellent introduction to the beauty and diversity of the American  
landscape, and to the range and accomplishment of our landscape  
painters.

We send you our sincerest thanks for your generous cooperation  
in lending to this exhibition.

Very sincerely,

  
David W. Scott, Director  
National Collection of Fine Arts

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June 1, 1966

Mr. David L. Kreiger  
3201 Fessenden Street N. W.  
Washington, D. C. 20008

Dear Dave:

Strangely enough, I was under the impression that you  
had made a tentative appointment to meet me at the Gal-  
lery and actually my secretary noted down the date on  
my calendar. However, I must have been mistaken because  
your letter which followed had no reference to this.

As you have heard, no doubt, I visited the Corcoran on  
my recent trip en route to the Northern Virginia Fine  
Arts Association to give a lecture there. Alice Williams  
invited me to dinner after we discussed the matter and  
we continued from there on. Several days ago, I wrote a  
letter to Bill Williams complaining the situation and the  
proposed change in the contents of my gift. No doubt he  
will show this letter to you.

Perhaps I will see you long enough to discuss this fur-  
ther when I am in Washington to attend Patay's wedding  
on June 4th. I will stay overnight, of course, and maybe  
we can sit down somewhere for a long chat before I have  
to return to New York sometime in the afternoon. Until  
then, best regards to you and Carmen.

Sincerely yours,

EGH/tm

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sellers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 25, 1966

Museum of Art  
Rhode Island School of Design  
Providence, Rhode Island

Attention: Miss Malloy, Registrar

Dear Miss Malloy:

This will confirm that the five paintings by Niles  
Spencer which you have on consignment (#7572) from  
this Gallery may be released, at the close of your  
exhibition, to the Museum Section: The Guild Hall,  
East Hampton, New York.

Thank you for your attention to this matter.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

May 20, 1966

*Spec folder*

Mrs. Joan Avnet  
John Avnet Galleries  
95 Middle Neck Road  
Great Neck, L.I., N.Y.

Dear Joan:

I thought you should be advised that we have just received from our attorney two cashier's checks drawn on the Meadow Brook National Bank, both dated May 18th: #103599 in the sum of \$28,329.67 and #103598 in the sum of \$1,625.37, making a total of \$29,955.04. In addition, there is a dividend confirmation signed by A. Dremer for the sum of \$171.88 or inclusively \$30,126.92 when the latter check arrives.

Although we understood that the Zorach drawing was returned with the idea of making an exchange for another example by the artist, we are now enclosing a credit invoice for it, reducing the balance due to \$3,073.08. Incidentally, Zorach mentioned recently that you were also interested in a large sculpture on which he put a special price for your consideration.

I hope you and Lester will come in to see the current exhibition of Sheeler's work. Since the estate has not as yet been settled and the works shown are not for sale, you will be safe from temptation. I look forward to your visit.

Sincerely yours,

EON/tm

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

6/6/66

Dear Edith -

Sorry I couldn't make  
the Sheeler show before I  
left. Vienna is charming  
- full of art & wine: marvelous  
Titians, Brueghels, Klimts.  
Have been in a mad whirl  
trying to see all - up the  
Danube - through medieval  
towns full of Romanesque.  
Noals have driven Byron  
wild. Love Rockwell



Mrs. Edith Halpert  
Down Town Gallery  
465 Park Ave.  
Ritz Tower Concourse  
New York City, N.Y.

U. S. A.

WIEN, KUNSTHISTORISCHES MUSEUM  
PIETER BRUEGEL J. A., Die Heimkehr der Herde.  
1565  
Driving the cattle home  
La rentrée des troupeaux

LAW OFFICES OF  
RUBIN, BAUM & LEVIN

MAX J. RUBIN  
FREDERICK BAUM  
ABRAHAM G. LEVIN  
JACK G. FRIEDMAN  
IRVING CONSTANT  
BERNARD STEBEL  
JOSEPH TAUBMAN  
RONALD GREENBERG  
FREDRIC M. SANDERS

598 MADISON AVENUE  
NEW YORK, N.Y. 10022  
PLAZA 8-2700

May 20, 1966.

Due to publishing information regarding sales transactions,  
neither are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mrs. Edith G. Halpert  
Downtown Gallery, Inc.  
Ritz Tower  
Park Avenue at 57th Street  
New York, N.Y.

Re: Avnet

Dear Mrs. Halpert:

We enclose herewith the following cashier's checks  
of Meadow Brook National Bank, dated May 18, 1966, this day  
received by us from The Dresner Company.

(a) No. 103599 in the sum of \$28,329.67; ✓  
(b) No. 103598 in the sum of \$1,625.37. ✓

We also enclose confirmation of The Dresner Company  
to the effect that they have charged against the proceeds re-  
ceived from the sale the sum of \$171.88, since you will be re-  
ceiving a dividend check in that amount which actually belongs  
to the purchaser of the stock.

The total which will be received by you including  
the dividend check above referred to will equal \$30,126.92,  
as referred to in my letter to you of May 10, 1966. I assume  
that you have notified Mrs. Avnet as to the balance of \$3,573.08  
still due to you.

Very truly yours,

*Jack G. Friedman*

JGF/eb  
encs.  
BY HAND

EMPLOYMENT RESUME

Timothy B. Fox - Home address, 8864 Marseilles Avenue  
Detroit, Mich. 48224

Phone

Personal: Age 23 - Single - 5'9" - 145 lbs.

### **Education:**

1957-61 Austin Preparatory School for Boys, Detroit, Mich.  
4 yrs. Latin, 2 yrs. French, 3 yrs. philosophy.

1961-63      University of Michigan  
                  College of Literature, Arts and Science. See below.

1963-64      University of Paris-Sorbonne, Paris, France  
                    French  
                    American College, Paris, France  
                    Philosophy of Art

1964-66      University of Michigan  
Classical art of Greece and Rome, 14th., 15th., 16th.,  
18th., 19th., and 20th. centuries, and survey courses with  
a total of 40 hours in art history. Other courses included  
French, English, philosophy and contemporary thought,  
science, history, sociology, anthropology, geography,  
business management, accounting and economics. Graduated  
with Bachelor of Arts degree April 30, 1966.

#### **Extra-curricular Studies:**

1963-64 Private study at galleries and museums in Paris and environs, as well as Rome, Florence, Venice, Madrid, and London. Also a course in oil painting techniques in Paris under Roger Barr.

1965 Private seminar under Prof. Robert Loescher in principals of art history and art criticism.

### Work Experience:

1961 Temperature Engineering Corporation, Detroit, Mich.  
Part-time clerical work during summer.

1961-63 University of Michigan Graduate Library, Ann Arbor, Mich.  
Part-time work during school year as assistant supervisor.

1963-64      French-English Library, Paris, France.  
                    Assistant Librarian.

American Students and Artists Association, Paris, France.  
Assisted in hanging shows which included works of Soulage,  
Sam Francis and Miro.

June 1, 1966

Mr. Herbert B. Palmer, Director  
Feigen Palmer Gallery  
515 North LaCienega Boulevard  
Los Angeles, California 90048

Dear Mr. Palmer:

Just as we completed the selection of paintings for your exhibition, I received your letter dated May 25th. Much to my astonishment I found that you were connected with Feigen. This immediately altered any idea of cooperating with the gallery and I am obliged to withdraw.

No doubt you know that he wrote the most vicious letter about me, which was published in Newsweek. In this he referred to me as an "old biddy" and, as I recall, maligned the kind of art we show - old hat. Thus, I think it would be a great mistake to include anything from this Gallery and I certainly would not want to have any association with his name. I am sure you will understand.

This is the first time in my career that I have reneged on any arrangement. However, it is also the first instance when I was so violently attacked. Not only my close friends and artists but total strangers were equally horrified. And so - my regrets.

Sincerely yours,

BGM/tm

P.S. I tried to send you a telegram, but discovered that Western Union will accept no messages for outside the New York area due to a "work stoppage".

May I suggest that you discuss this matter with any institution in Chicago, & particularly with  
and of course the Institute - regarding the value of our promotion, which it is set to interest  
during the 39 years has not only established the reputation of the artists it became and you  
whose work deserved it but also sustained the continuity of interest and consequent art  
initiatively.

Two separate checks will be sent to you and, although it is not customary to do so, we will assume the advance for the casting, making the deductions on items which were sold from the gross produced. ~~for instance, see if it includes what may not be in~~

In closing, I am sure you will understand that my illness caused a delay, which entitles me to an extension of time, but on the other hand, the payments were not made until very recently with the exception of the few payments, which were made, but not before the date of the letter.

To express how deeply I sincerely esteem the traffic and to set your commanding  
military mind at rest in view of my recent and ill-founded attack on  
**Sincerely yours,**  
John C. Frémont

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

June 2, 1968

Arrow-Lifesize  
336 Park Avenue  
New York 10022

Gentlemen,

We have a letter from Mr. Kenneth Moskowitz of the ACA American Masters Gallery in Los Angeles, asking us to contact you about a shipment of paintings to be made to them.

The shipment is to be made, all charges collect, to:  
Art Services  
2221 Main Street  
Los Angeles, California  
ATTN: ACA American Masters Gallery.

Will you please phone us to make arrangements for the pick-up?  
ACA would like to receive the shipment about the middle of this month.

Sincerely yours,

Howard Rose

cc: Mr. Kenneth Moskowitz

*Letter w/ f.w'*

FLINT INSTITUTE OF ARTS  
DeWaters Art Center  
1120 E. Kearsley Street  
Flint, Michigan 48503

FOR IMMEDIATE RELEASE

A first FLINT INVITATIONAL exhibition of contemporary painting and sculpture will inaugurate the Art Center's new \$800,000. wing, the gift of Mr. and Mrs. C. S. Mott of Flint. A special opening is scheduled Friday evening, November 4, 1966. The exhibition will extend through December 31.

\$20,000. in PURCHASE PRIZES will be awarded by a nationally-known jury - the purchases to be added to the permanent collection of the Art Institute. The Art Institute's Women's Founders Society has also donated \$5,000. for purchases to the collection.

In addition to the many prominent artists to be invited, artists interested in being included may submit one 35 mm. color slide for each piece of work - a maximum of three slides from each artist. Another nationally-known jury meeting in Flint in mid-September will notify those artists accepted within two weeks.

Labels and shipping instructions will be given at that time.

For additional information, write:

FLINT INVITATIONAL COMMITTEE  
Flint Institute of Arts  
DeWaters Art Center  
1120 E. Kearsley Street  
Flint, Michigan 48503

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

PLEASE POST

COMMONWEALTH OF VIRGINIA



VIRGINIA MUSEUM OF FINE ARTS  
BOULEVARD & GROVE AVENUE • RICHMOND, 23221

24 May 1966

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Mrs. Halpert:

Thank you for your nice letter of 18 May to Mr. Cheek, and for your kind words about our AMERICAN PAINTING 1966 catalogue.

It was our mistake that the George L. K. Morris painting, "Late Gothic", was omitted in the catalogue listing. We were not aware that the painting had been selected by Mr. Donovan until the catalogue had gone to the printers, and by then it was too late to add it to the listing.

By now I hope you have received our Record of Receipt indicating that the painting was received by us from Santini. It was in good condition except for a strip of moulding which we have repaired.

Needless to say, it is a welcome addition to the exhibition, and we are most grateful to have it. I am only sorry that it was not included in the catalogue.

The Virginia Museum is most grateful to you for your generous loans which are a major contribution to our exhibit.

With best wishes,

Sincerely,

*Marie-Louise Pinckney*  
Marie-Louise Pinckney  
Exhibitions Assistant

June 9, 1966

*from dealer  
JLW [TP]*

for publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Miss. Edith Halpert  
Downtown Gallery  
465 Park (Ritz Concourse)  
New York, N.Y.

Dear Miss. Halpert:

Today a gentleman came by the gallery and incidentally purchased the painting  
of the accompanying Perez brochure. This man has several of Morris Broderson's  
works and mentioned to me that Mr. Broderson is currently having a show at your  
gallery. Mr. Perez is having a good success with his show and considerable  
attention is being given to it. He will be in New York later this month and I  
have suggested that he visit your gallery, and shall consider it a favor if  
you could receive him.

Sincerely,



R. Lee Carlson  
Director

RLC/km

May 23, 1966

Mr. George E. Mellor, Director  
Lamont Gallery  
The Phillips/Exeter Academy  
Exeter, New Hampshire 03833

Dear Mr. Mellor:

Because we have received the most incredible number of requests for exhibitions in various institutions throughout the country, I have not had an opportunity to cover the entire field in making prompt replies.

I am referring to your letter dated way back - May 5th - regarding an exhibition you would like to hold at the Lamont Gallery.

Since the important exhibition organized by and held at the Smithsonian Institution under the title of ROOTS OF ABSTRACT ART IN AMERICA, we have been deluged with requests from museums, universities and dealers throughout the United States. Obviously, it is utterly impossible to comply with all of them, particularly since we have very few examples left by our "old masters". In addition both the Stuart Davis and the Charles Sheeler estates are blocked by the government agencies which seem to take forever to release the works of art for sale, despite the fact that each artist in this instance has a very simple will without any complications. Also, we have very few examples left by most of our older artists who have passed away some years ago and it is almost impossible for us to assemble a series of exhibitions to satisfy the many requests, unless the younger artists we consider of importance are included.

Why don't you examine our list, which appears at the bottom of this letterhead, and make an inclusive selection so that we may be enabled to provide a cross-section, without resorting to the very limited inventory of the older artists mentioned.

For your information, the Gallery is closed during the months of July and August and it is possible that we will close a little earlier this year to make some construction changes we now find necessary.

Sincerely yours,

EOM/tm

June 3, 1966

Mr. William E. Steadman, Director  
University Art Gallery  
The University of Arizona  
Tucson, Arizona 85721

Dear Bill:

I was delighted to hear from you and to learn of your new post  
in Salt Lake City.

This sounds like a fascinating project, being in on the museum's  
inception where you will be in a position to help create your  
own environment.

My personal experience with Salt Lake City is a most unhappy one.  
No doubt you will hear some talk about my appearance there and  
the condition I was in. Just before I left for Utah I had a very  
serious accident. A huge chunk of ice fell from an adjoining roof  
(during the worst snowstorm, when all traffic was stopped in New  
York City.) I was sitting in my office, very close to the window,  
which shattered and hit me on the head. Because of the traffic  
situation, I could get no medical attention, but remembered my  
commitment and went off to Utah the next day. Subsequently I  
learned that I appeared on the dais and went completely blank.  
My projected speech never came through and it was not until I  
got to Des Moines, where Tom Tibbs was forewarned, that I was  
shuttled off to New York and to the hospital for attention that  
I needed. I am reporting this to you so that if you hear odd  
stories about me, you will understand.

I wish you luck and I am sure that you will do a great job in  
Salt Lake City. I also hope that it will be necessary for you  
to visit New York from time to time and that I will have the  
pleasure of seeing you right after Labor Day. You know, of  
course, that we close during July and August every year.

Best regards.

As ever,

BOH/tm

note  
copy  
for pub.

If you are interested, I may be able to get Mrs. Bock, the daughter of John Storre to have all the material sent back from France plus what she has in her immediate possession now. This includes not only plaster molds but also the original wax models.

Why don't you think about this matter and let me know your reaction. Now that you're getting so many important works of art from our friend Joe Hirshhorn, any minor items of this type may be of less interest to you. Incidentally, now that Washington will have a museum of national art, it may reduce my personal gift to the Corcoran, as my original purpose of giving the rather large gift may appear redundant at this time. In any event, I am making a date to discuss the matter when I am next in Washington. Meanwhile, I want to congratulate you on this extraordinary contribution to the Smithsonian collection.

My very best regards to you and Tisha, I hope to see you soon. Yours ever  
John Gould in God's love, yet the days are full of measure and trouble here  
New York.

EGR/t<sub>m</sub>

efskortum og endnu engang vurðið ófugl. Þó hefjum við ófugl, en eftir  
at þessi viðskiptið hafi verið ófugl, er ófugl ófugl. Þótt ófugl verði ófugl eftir  
þessi ófugl galosileiðið, þótt ófugl ófugl verði ófugl.

nor to publishing information regarding sales transactions, associations are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

WHO WOULD BE ALLOWED TO OFFER THE WORKS AND WHAT ARE THE FEES  
WHICH YOU ARE GOING TO CHARGE? I DON'T WANT TO ADD ON FEES  
TO THE - A FRIEND'S REQUISITE TO OWN THE WORKS MIGHT BE  
SUCH THAT I DON'T WANT TO CHARGE THEM FEES WHICH WOULD BE TOO HIGH  
OR WHICH WOULD BE UNREASONABLE. I DON'T WANT TO CHARGE THEM FEES WHICH  
MAY BE PUBLISHED 60 YEARS AFTER THE DATE OF SALE.

Mr. Peter Selz, Director  
University Art Museum  
University of California  
Berkeley, California 94720

Very truly

May 31, 1966

Dear Peter:

In my present condition, which I explained in my previous letter, I am rather slow in attending to my correspondence also. I am referring to your letter of May 12th.

No doubt by this time you have all the information regarding the Pascin material which was sent to Tom Freudenberg. As I am dictating this in the country I can't refer to the previous papers, but I believe I suggested some additions and can't recall whether the final list had been sent to me.

I am sorry that I have to fail you once again. Because of the many requests we have received for color plates, etc. we were obliged many years ago to resort to a general policy of making no such contributions for the simple reason that any precedent would start an impossible trend. Surely among the collectors from whom you are borrowing Pascin paintings or drawings there must be several who are in a position to do so and will come across with funds for color plates. Some time ago, when I proposed this idea to my small Foundation directors, it was turned down for the same reason. Thus, I am in no position to cooperate with you in this matter, much as I would like to.

We plan to close the Gallery somewhat earlier than usual, as now the cause of my illness has been eliminated and all that is wrong with me, according to the doctors, is a case of sheer exhaustion and I was advised to start my vacation earlier and am now looking forward to a long period of reading and weeding in Newtown, Connecticut. I expect to return full of vigor, with some bright ideas for the new season. I also expect to make a trip out West and will certainly indulge myself in making a stopover in Berkeley.

My very best regards.

As ever,

EGR/tm

ref to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
published after a reasonable search whether an artist or  
archiver is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 6, 1966

Mr. Kneeland McNulty  
Philadelphia Museum of Art  
Parkway at 26th Street  
Philadelphia, Pennsylvania 19101

Dear Mr. McNulty:

Thank you for your letter.

I am not quite sure that I am aware of the exhibition plans made by you and Ben Shahn for the period of March 15 - April 30, 1967.

As it is rather unusual to make arrangements with an artist represented by a Gallery for as many years as Shahn has been with us - starting in 1929, I think it would be advisable if you would come in to discuss the matter with me in view of the fact that we have to supply so much information for this occasion - all available in our archives, which include photographs, records of dates, media, etc. However, in view of the fact that this material is all inclusive, I think it would be important for you to refer to the various books, etc. to ascertain exactly what you require for the purpose before we arrange to send you photographs, which may or may not be pertinent for your specific purpose. We also have a good deal of original material, including drawings, catalogs and books, and this too would have to be chosen by you specifically, as obviously the plans have been made in great detail.

If you will telephone me sufficiently in advance, I can have everything prepared for your consideration. Also, I would very much like to have the catalogs referred to in the third paragraph of your letter - Marini and Dubuffet - which will serve as guides for assembling the data.

Since I have several commitments for lectures, etc., may I suggest that you phone me well in advance so that I can make a specific appointment with you. I might add that we are planning to close the Gallery earlier this year than heretofore, when we concentrated entirely on the two months of July and August.

May I hear from you? I look forward to your visit.

Sincerely yours,

ECH/ta

my needs - it is nice being surrounded  
by your own things - when everything  
else is so strange - so very different  
in all areas - The ~~the~~ first bloom  
of a sun flower appeared. I  
came down the road from our  
money place - sent them to me  
(the seeds) before I left - I planted  
them when I came - and they are  
already starting to bloom - Money  
still is not sold - Rob and Jane are  
working very hard at it. You must  
excuse them not attending things - they  
are both making very well - Jane has  
her own studio - Rob has started to  
write - doing many things - a second  
book - a series of articles on American  
fishing and language used of Vulgarity.  
He said it was a way to give vent  
to his fury after reading the Morning  
papers. He is also doing the script of  
a movie short - the setting is Money.  
He and Jane seem ~~ing~~ to be functioning on  
all scores - they are fine good human  
beings. Both wonderful talent writing regularly.  
Hattie, her husband - Joe and Ben Kramer are coming  
here next week - I am looking forward to a  
pleasant time with Hattie - She is a  
good girl - she made the mistake

rier to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

June 3, 1966

Mr. Thomas J. McCormick, Director  
Vassar College Art Gallery  
Poughkeepsie, New York

Dear Mr. McCormick:

Believe it or not, I found in our photograph record book  
a print of COMPOSITION OF NUDE FIGURES by Max Weber with  
the notation that it was presented to the Vassar College  
Art Gallery by Helen Miller Davis in 1940. It is marked  
"circa 1923". In referring to other photographs of paint-  
ings executed in that period, I think this is a safe date.  
The large figure groups were all done between 1922 and  
1926 and this seems to be among the earlier examples.

The invoice was sent to you yesterday together with a  
statement showing the amount due to you as well as that  
of the sale and the balance due. As I advised you, Shahn  
increased all his prices considerably and under the cir-  
cumstances, since I gave you the early figures, they are  
not. You are still getting a great bargain.

If and when you think you can raise sufficient money for  
the Sheeler painting PLUMS ON PLATE I may have a price  
on it, but I am quite certain that the attorney for the  
estate will make it high.

In any event, it was good to see you and the Shahns will  
be in your possession shortly.

Sincerely yours,

EGH/tm

VASSAR COLLEGE ART GALLERY



Poughkeepsie · New York

June 2, 1966

Mad Edith G. Halpert  
The Downtown Gallery  
465 Park Ave  
New York, N.Y.

Dear Mrs. Halpert:

This is just to confirm my phone call that we do want the two Ben Shahn drawings of William Carlos Williams and Andre Malraux. I do not know if we are entitled to a discount but in any case bill us for the difference. I have already insured them so they can be sent at any time.

I am enclosing a photograph of our Weber. It probably dates in the late 20's or early 30's but we would like to be as definite as possible for our new catalogue of the collection - the first since 1939.

Is there anything about the Shahns we should know for our catalogue?

Thank you again.

Sincerely,

*Thomas McCormick*  
Thomas J McCormick  
Director

Oh, that early Sheeler Still Life!

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 6, 1966

Mr. Robert P. Griffing Jr.  
Curatorial Consultant  
Honolulu Academy of Arts  
900 South Beretania Street  
Honolulu, Hawaii 96814

Dear Bob:

It was so good to hear from you plus the fact that I finally had an opportunity to see you at Betty's house together with your equally charming son.

Evidently I had a hunch in connection with Takeyama as I did not comply with his request to send the pictures to him, although he was most considerate in all his transactions regarding Isami's work.

However, I think it is noble of him to give Mrs. Doi one-third of the sales price. In the contemporary art world this is rather unusual and I admire him for this gesture. While I don't quite understand what you mean about my "having trouble" with the Kauai group, I am sending several of the series to Mrs. D. Incidentally, I don't recall whether I told you that the current exhibition at the Smithsonian Institution entitled AMERICAN LANDSCAPE which covers a period of a couple of centuries includes a Doi with all the great masters of the past and of the present. I was very happy that all three Hawaiian artists were selected (with a little prompting on my part) for this exhibition, which will naturally have a tremendous effect in the future. I deeply regret that Isami died just a month or two before this happened, as it would have given him tremendous pleasure, I am sure.

My fond regards to the family - and to you as well.

As ever,

EGH/tm

May 31, 1966

Mr. Herbert C. Lee  
210 South Street  
Boston 11, Mass.

Dear Mr. Lee:

Thank you for your letter. May I suggest that you return the Pattison sculpture directly to the artist, who will be better equipped to repair it than the foundry. His address is 334 Woodland Avenue, Winnetka, Illinois. In the fall, when you and Mrs. Lee come in, you may decide to retain this example or may choose a substitute if you prefer.

I am sorry that you had another damaged art work. I suppose the best thing to do in the future is to carry each object personally. I recall requesting that Perry Rathbone hand carry the Dove collage which he wanted to present to the Acquisitions Committee. Naturally, it reached the Museum in perfect condition and was acquired for the Museum, where it is safe and sound. I have recommended for some time a meeting combining museum personnel, insurance, packing and shipping representatives to discuss this very serious problem in relation to damage incurred in transportation throughout the entire country. Not only is it a serious loss aesthetically and historically, but seems to encourage young artists to produce "self-destroying" (quoting you) so-called works of art.

My best wishes for a happy summer. I look forward to seeing you and Mrs. Lee when the Gallery reopens after Labor Day.

Sincerely yours,

EOM/tm

"Meeting is a Dan Place"

NORTHERN VIRGINIA FINE ARTS ASSOCIATION, 201 PRINCE STREET, ALEXANDRIA 14 VA.  
CHAPTER OF THE VIRGINIA MUSEUM OF FINE ARTS

May 23, 1966

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Mrs. Halpert:

Enclosed please find our check No. 624  
dated May 23, 1966, covering your travel in connec-  
tion with the May 16 program.

It was a delight to have you with us.  
Again, please accept my thanks for an outstanding  
lecture and also for your having so graciously  
waived an honorarium. Both your talk and your  
generosity are deeply appreciated.

Mrs. Myers joins me in kindest regards.

Cordially yours,



Denys Peter Myers  
Director

DPM:erc

Enclosure

June 8, 1966

Mr. Charles E. Buckley, Director  
City Art Museum of St. Louis  
St. Louis, Missouri

Dear Charlie:

Well, I finally got the green light and I can advise you that your painting *STILL LIFE* by Charles Sheeler can be shipped to you whenever you so desire. I can also tell you that it has proved the most popular picture in the exhibition, with practically every visitor, museum and private, asking to be put on the list for purchase as soon as the estate sends us a written release.

This, as you know, is not sales talk, but I think you should know what an important role it played in the exhibition, which is officially closed but is still hanging for my pleasure.

As soon as you let me know when you would like to have the shipment made, I will arrange to take care of it now that there is relatively little time left before we close for the summer months. I have retained the \$10,000. price I placed on the list for tax purposes and, while the prices on the others will be raised, I thought I would abide by the figure I gave you.

If you are coming East during the summer, let me know, as I would love to have you see my pre-Revolutionary house in Newtown, Connecticut, where I hope to spend the entire vacation period. It is really a beauty, with no changes except modern plumbing and other similar facilities.

Best regards.

Sincerely yours,

ECH/tm

UNIVERSITY OF CALIFORNIA, BERKELEY

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

OFFICE OF THE DIRECTOR  
UNIVERSITY ART MUSEUM

BERKELEY, CALIFORNIA 94720

June 7, 1966

The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Sirs:

The University Art Museum is borrowing from your gallery three works by Jules Pascin for our Pascin exhibition that opens here in November, 1966. We have received one photograph of each of the works from the gallery, but for our catalogue, installation and publicity purposes, we must request seven additional photographs of each work.

The three works are: The Good Samaritan, oil; Lazarus in the Home of the Rich, oil; and Pop Hart, ink drawing. We originally request eight photographs of each work in the exhibition and did so in our letter to you of April 25, but this may have been overlooked.

Thank you very much for your assistance.

Sincerely,

*Susan D. Rannells*

Susan D. Rannells  
Exhibition Assistant

Photos ordered 6/9/66 & be sent direct, with bill;  
note attached tht. if there was a previous order for  
these prints, & cancel this one & let me know.

IR.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

[Enc. Lee 5-23-66]

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neither are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

HERBERT C. LEE

210 SOUTH STREET • BOSTON 11, MASSACHUSETTS

May 11, 1966

617-423-5758

The Downtown Gallery  
465 Park Avenue  
New York City 10022

Gentlemen:

Mr. Lee asked me to write you advising that one of the  
two pieces of Pattison sculpture "Meeting in a Dark  
Place" was received in damaged condition. The leg  
of one of the figures was broken off.

600.-

Please advise what action we should take, either with  
respect to making a claim or whether you think it can  
be repaired.

Sincerely,

*Blanca L. Basquinero*

(Miss) Blanca L. Basquinero  
Secretary to Herbert C. Lee

*Enc. Lee*

617-555-1212  
to get back

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

May 20, 1966

Mr. William Lane  
Holman Street  
Lunenburg, Massachusetts

Dear Bill:

In going over the Dove records we found a sheet in  
our photograph book recording EVENING BLUE, 1942,  
as a painting that you had purchased and later had  
credited by us. The painting is not in our posses-  
sion at the present time and the bookkeeper can  
find no record of a repurchase or transfer to your  
Foundation.

No doubt you have had the same bookkeeper longer  
than we have had ours and can give us the necessary  
data. Please be a good sport and do so as we are  
eager to get everything in apple-pie order.

It was wonderful seeing Saundy and you and I know  
Masaya was equally delighted. I hope that you will  
pay me another visit before the Gallery closes for  
the summer.

Sincerely yours,

EGR/tm

### List for Brokers

#### INSURANCE LIQUIDATION

Figures in Landscape	1912	23 x 28	7,000-
SEATED WOMEN	1917	40 x 24	8,500-
Retirement	1921	32 x 40	9,000-
Hempstead Harbor	1923	21 x 26	4,000-
Still Life Distriguted	1930	36 x 28	7,000-
The Blue Drapé	1938	28 x 23	7,000-
Hair Dressing	1942	25 x 30	7,500-
The Mirror	1947	40 x 24	7,000-
Musician	1950	33 x 21	6,500-
Snow Scene	1952	24 x 20	4,500-

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 31, 1966

Mr. Charles E. Buckley, Director  
City Art Museum of St. Louis  
St. Louis, Missouri 63105

Dear Charlie:

This is to acknowledge receipt of the Dove STOVE PIPE.  
I well understand the situation and am glad that you  
had some pleasure out of this painting even temporar-  
ily.

I am delighted with the prospect of seeing you again  
before we close up for the badly needed summer vacation.  
This has really been a very tough year for me and I look  
forward to the relaxed and relaxing atmosphere of my pre-  
Revolutionary house in Connecticut, where I will devote  
most of my time to weeding and reading.

Please let me know in advance so that I may arrange to  
be on tap when you arrive. My very best regards.

Sincerely yours,

EGR/tm

# LA MEDUSA

Studio d'Arte Contemporanea

ROMA

Direzione:

CLAUDIO ALBERICO BRUNI  
STANLEY JOHN ALLEN

Downtown Gallery  
32 E. 51st Street  
New York  
U.S.A.

Telefono 606.545

124. VIA DEL BABUINO

May 28th, 1966

not to publishing information regarding sales transactions.  
Researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Dear Sirs,

A client of mine would like to buy some works - drawings, watercolours  
or gouaches - by the painter Ben Shahn.

Because I know that you represent that artist, are you so kind to send  
me an offer with some photos? My client would like to have a work of Jewish  
subject.

Waiting for your answer, I remain,

Very truly yours,

  
(Claudio Bruni)

May 23, 1966

Miss Ann C. Field  
Ontario East Gallery  
235 East Ontario  
Chicago 11, Illinois

Dear Miss Field:

Thank you for your letter.

While I will be very glad to see you at the Gallery between June 8th and 12th (please call to make a specific appointment, as I am in and out a good deal) I doubt whether we will be very helpful to you.

Because we concentrate largely on the "old masters" and the demand for these from museums and collectors is reaching a point where we have to cut down on sales and certainly on exhibitions, we have been obliged to eliminate all commercial galleries, with the exception of two or three with whom we have a special arrangement.

If you would be interested in the younger artists who are still producing, we will be glad to cooperate with you. In any event, do call me when are in New York.

Sincerely yours,

EGH/tm

SHELBURNE MUSEUM

INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Watson Webb, Jr.

SHELBURNE, VERMONT

Office of the Director

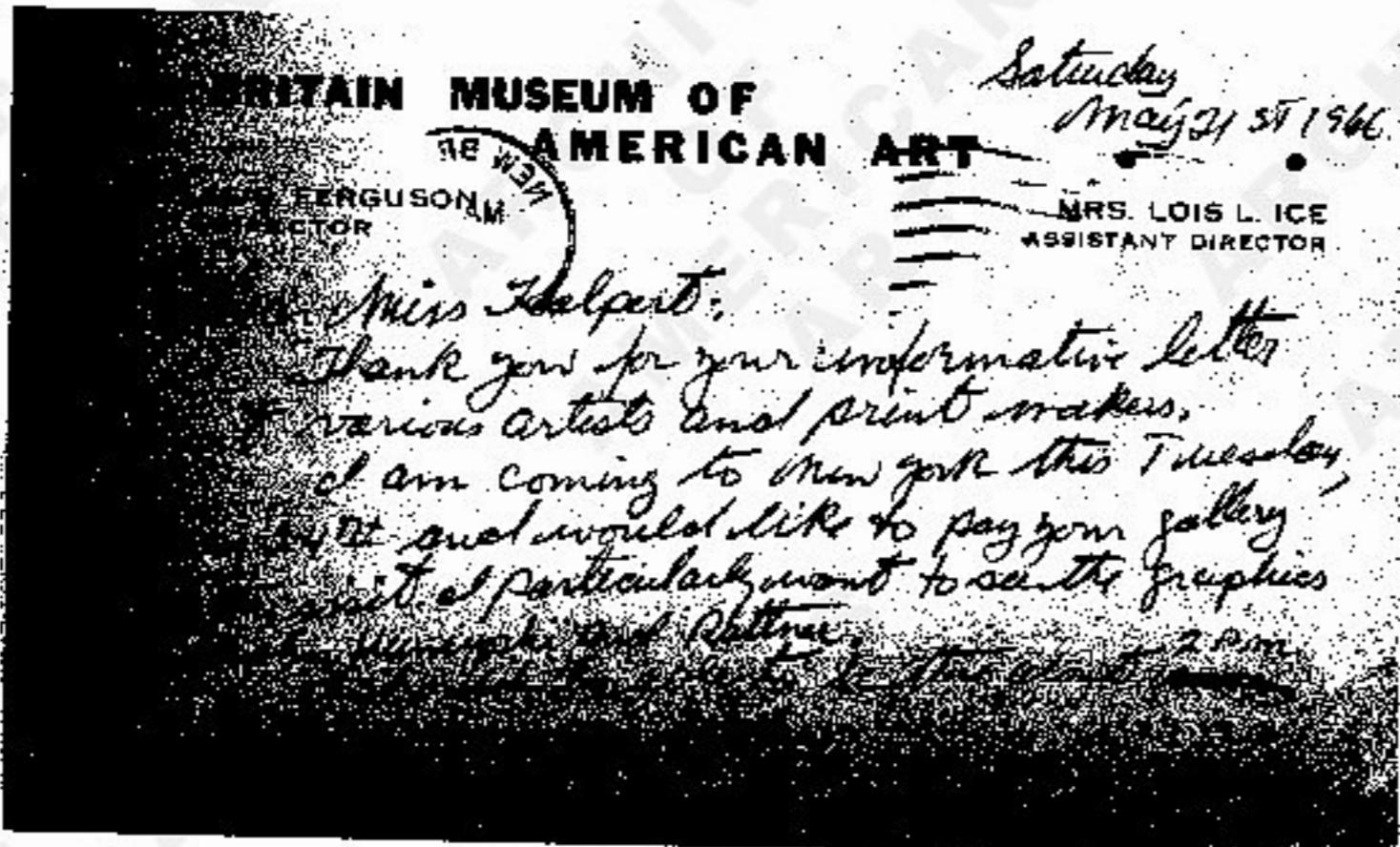
Burlington 162-9546  
Area Code 102

May 21, 1966

CORRECTION

The annual Members meeting will be held at 10:30 A. M. in the Meeting House at the Shelburne Museum ---- instead of 10 o'clock as previously announced.

*Sterling D. Emerson*  
Sterling D. Emerson



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May 20, 1966

Congregation Zichron Ephraim  
163 East 67th Street  
New York, New York 10021

Attention: Mrs. Louis Lehr

Dear Mrs. Lehr:

This is to acknowledge receipt of the paintings, sculptures  
and prints we lent for exhibition.

As you reported in advance, the John Storrs sculpture was  
damaged as well as the painting by Abraham Rattner.

Based on previous experiences, it will take some time before  
we can get an estimate from the stone repairer, but we will  
do our best to expedite this matter. In addition, I wonder  
whether it would be an imposition on you to visit the Gallery  
and point out the area where the Rattner had been damaged.  
Because of the impasto in various areas of the painting, it  
is difficult for us to be sure of the exact spot and we must  
have the splashed paint removed as our restorer advised us  
that it may erode the original paint beneath. Would you  
please let me know when you can make this call on us so that  
we can locate the approximate area. Meanwhile, may I suggest  
that both damages be reported to your insurance broker.

Sincerely yours,

EGH/tm

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May 23, 1966

Mr. John Terken  
939 Eighth Avenue  
New York, New York

Dear Mr. Terken:

A rather small sculpture by John Sterre has been returned from an exhibition held in New York and the base on which it rested is loose at present. Would it be too much to ask you to help us with this repair and charge us accordingly. In order to collect the insurance, we will have to attend to this matter very promptly.

I look forward to hearing from you shortly.

Sincerely yours,

EGH/tm

Edith is now so anxious to do what  
can be comfortably done - in having some  
art works - paintings and such for the  
Reading room in her home - Would you get  
a complete duplicate of all the books published  
by you artist - and send them to me. I can  
then easily get American ~~Painters~~ <sup>and</sup> ~~Galleries~~ <sup>etc.</sup> and  
will ship them etc - I will pay for them  
if necessary for the Association which  
be here - there is a Young lady here  
painting after it from Dublin - and  
Harris is one of his favorite ~~painters~~ <sup>etc.</sup>

Are the Rattans coming to Israel?

Love

Walt

I am shopping around - for a small  
cheap - car so I can go to the beach in the  
summer - it is a five mile walk from here -  
hot up hills - really too much for me -  
I am just taking on my age - and the place  
expenses - forgive - my not returning your  
birthday many more in good  
health Please -

# The Corcoran Gallery of Art

Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN 5-3211

June 4, 1966

not to publishing information regarding sales transactions  
members are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
author is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Edith:

I too, was sorry that I missed you on your recent visit to the Gallery. I have, indeed, received oral reports that you are planning to make some changes in the lists of works you are giving the Corcoran, because of the announced donation of the Hirshhorn collection to the Nation. It is hard for me to comment on this intelligently or to gauge how it might affect our situation without specifics. However, I agree in principle that it might appear to be redundant for the Corcoran to duplicate to any considerable extent in quantity, artists heavily represented in the Hirshhorn collection. However, as it is our plan to display permanently the chronological development of major American artists, as thoroughly as our collection permits us, I feel we must represent each major artist in some depth so that we can service other worthy art institutions with temporary loans, without denuding our own display. For example, as we own only one oil by Mary Cassatt, we can only bring ourselves to lend it on extremely rare and important occasions. Also, of course, to do justice to any artist we would want him represented by major works of his best periods and not just by off-beat examples or works which were done at periods where he was not at his best.

While the addition of the Hirshhorn collection to the overall art picture in Washington is certainly going far towards making Washington a great art center, and one which I venture to predict will probably eventually surpass New York, if the momentum is continued, I do not think that it materially changes the validity of the Corcoran's policy of showing the entire development of American art through examples of the highest quality obtainable.

In order to generate public interest and response to our campaign to raise funds for the Gallery, we have always had foremost in our minds keying this largely to the glories of the Halpert collection, and the strength of the representation of the artists whose names draw the most powerful and sympathetic response, such as Marin, Dove, O'Keefe, etc. To announce a drastically whittled-down list might have serious repercussions on our fund raising potential about which I had no concern until the Hirshhorn matter arose. As you can see, I am concerned primarily about what might be called the public relations aspect of the matter. I suspect that my concern may be more imaginary than actual and that if we can sit down together this can all be worked out harmoniously.

for publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 24, 1966

Mr. Arch Leean  
Art Department  
St. Olaf College  
Northfield, Minnesota

Dear Mr. Leean,

The following four Shahn works, all excellent examples, are owned by museums in your general vicinity:

"Italian Landscape", 1944 tempera	Walker Art Center
"Phoenix", 1953 water color	" " "
"Second Allegory", 1952 tempera	Erannert Art Museum
"Memoric Struggle", 1952 drawing	Art Institute of Chicago.

I am enclosing photos of two of these (along with photos of works being lent by the Gallery) and the other two will follow within a week.

With many thanks and very sincerely yours very truly  
Howard W. ~~Shahn~~  
Howard W. Shahn  
R.R. 1, L.L. 100-0000

Enclosed are photographs

P.S. Would you please contact our shippers, W. S. Burdworth,  
424 West 36th Street, New York, and give them instructions  
for packing and shipping; or, if you prefer, we could do  
it for you. Please let us know.

MSA 543 1388

June 6, 1966

Mr. Daniel Robbins, Director  
Museum of Art  
Rhode Island School of Design  
Providence, Rhode Island 02903

Dear Mr. Robbins:

Thank you for your letter. Of course I was delighted to learn that the Spencer show was a great success in Providence - and I know it would have pleased Niles tremendously as he had a great devotion to his school and the overall association. As you requested, we sent the invoice directly to Mrs. Danforth who, I hope, will present the two drawings to the Museum. Since the estate has abnormally low prices on Spencer's work, I will be very glad to give her a higher valuation if and when she is ready to make the bequest - and you may so advise her.

Due to the fact that the exhibition has travelled far and wide I am at a loss as to where the balance of the drawings are at the present time. I believe that the tour has ended with the exception of The Guild Hall in East Hampton. On the other hand, if they are still in your possession, would you be good enough to ship them to us before the Gallery closes for the summer (July and August) so that we can check off this entire list.

Many thanks for your cooperation.

Sincerely yours,

EGH/tm

POX r file

May 31, 1966

Mr. Edward O. Vetter  
5333 Walnut Hill Lane  
Dallas, Texas

Dear Mr. Vetter:

Although we have in our own collection several examples in wood by Elie Nadelman, none is for sale. These have been promised to a museum, which will receive a large overall collection from us in the future and, under the circumstances, cannot be withdrawn.

In the recent auction of Helena Rubinstein's estate, there were a large number of portrait heads in stone, all of which were sold during the sale. I would suggest that you write to Parke-Bernet and ascertain which of the dealers may have acquired examples from this group. They will not give the information to another dealer, but they might to a private collector.

For your information, we represent William Zorach, Abbott Pattison and the Estate of John Storrs, who was most enthusiastically received last year when we had the Rediscovery Exhibition of his work. Thirty years had elapsed since his sculpture was seen publicly except in museums, private collections and various monuments he was commissioned to execute. His heirs just locked up everything he left in the way of sculpture and it was sheerly by accident that I learned where they were and managed to obtain them from the heirs.

When you are next in New York, I hope you will come in to see us. We will be very glad to show you what we have by these three important sculptors.

We will be closed - as usual - during the months of July and August and will reopen directly after Labor Day. I hope to have the pleasure of meeting you.

Sincerely yours,

EGH/tm

May 31, 1966

Mrs. Delzell Hatfield  
Delzell Hatfield Galleries  
Ambassador Hotel  
Ambassador Station Box K  
Los Angeles, California 90005

Dear Ruth:

I was very glad to hear from you, but because of many commitments out of town I am just getting around to answering my accumulated mail. As a matter of fact, I am dictating this letter in the country away from the constant interruptions at the Gallery and even after working hours.

As you have probably heard, I am planning to present quite a large collection to the Corcoran Gallery - as I promised several years ago. We are now working on our final list and until that is completed I am hesitant about disturbing the group of Marin paintings which either the Gallery or I own. You are aware of the fact, of course, that we no longer represent Marin per se, but fortunately, as I mentioned, I am "well-heeled".

After the meeting we have planned for mid-June I will be in a better position to decide on what will be available for sale and will get in touch with you regarding your request. I certainly hope that before the year is over you will pay us a visit. Do let me know in advance so that I can arrange my time accordingly. Of course I am delighted that you have had a successful year to date and hope that it continues indefinitely.

My very best regards.

As ever,

EGH/tm

June 2, 1960

Mrs. Warren Whipple  
Museum Section: The Guild Hall  
East Hampton, New York

Dear Mrs. Whipple,

The Spencer paintings listed on our consignment are the Spencer paintings you will be getting.

There is only one "Studio Table", that of 1926, 36 x 28". (The size on the consignment form is wrong.) This is the one Mrs. Speeth saw here at the gallery; there is no other.

"Riverhead" is on exhibition at the Corcoran and will be there through the summer; it is not available to you.

Sincerely yours,

Howard Rose

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purchaser is living, it can be assumed that this information  
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3371 Kekaha Kai Drive  
Honolulu, Hawaii  
June 8, 1966

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert:

Several weeks ago Mrs. Nakamura and I discussed the possibility of obtaining a small Abraham Rattner painting with you. We appreciated your graciousness in spending so much of your busy time to show us the paintings.

Upon our return to Hawaii we re-appraised our somewhat limited financial resources but found that it was still impossible

May 31, 1966

Mr. Donald M. Halley Jr.  
Assistant Director  
Des Moines Art Center  
Greenwood Park  
Des Moines 12, Iowa

Dear Mr. Halley:

In my preparations for our annual summer vacation,  
I am going through our follow-up files and find my  
letter addressed to you of April 22nd regarding the  
damage to the Rattner drawing. I sent you a photo-  
stat of the restorer's bill and wonder whether you  
have had an opportunity to present this to your in-  
surance broker.

Won't you be good enough to let me know. Many thanks  
for your cooperation.

Sincerely yours,

EGH/tm

May 23, 1966

Mr. Harold J. Goldman  
4602 Valerie  
Bellaire, Texas

Dear Mr. Goldman:

This is an acknowledgment for your check.

Much as I would like to cooperate with you in connection with the selection of a painting or drawing by Charles Sheeler, we are not permitted to work out any transactions at the present time. Like the Stuart Davis estate, which has been blocked for a year and a half, I am afraid the same situation will continue in connection with the Sheeler estate. For some reason or other, the government agencies take a long, long time to clear even the simplest will and, in the case of both these artists, the wills were really so specific, without any possibility of new heirs appearing or any debts being claimed, etc. that it all seems preposterous, but there we are and there is nothing that can be done.

Our current exhibition comprises a group of very small paintings with the exception of four or five, some drawings and tempers on plexiglas, all removed from the artist's home and studio. Only several of these had been shown before as Sheeler preferred to retain and hang examples of work produced in the various periods throughout his career. When we get the final word from the estate attorney, I will be glad to get in touch with you. However, I can warn you that the prices will be increased considerably in view of the fact that this is all there is. When he had a stroke six years ago, we were left with one single unsold painting, which we have hoarded throughout this period and will continue to do so for exhibition purposes.

Sincerely yours,

EGH/tm

May 20, 1966

Mrs. Marjorie Zapruder, Registrar  
National Collection of Fine Arts  
Smithsonian Institution  
Washington, D. C. 20560

Dear Mrs. Zapruder:

Frankly, I am never quite sure to whom I should write  
at the National Collection for which kind of assis-  
tance. However, you will note that I have settled on  
you for most of my questions. Aren't you delighted?

Some time back you acquired from us a John Marin water-  
color entitled THE SEA, MAINE, 1931 and we now find that  
we do not have a photograph of this in our records. I  
wonder if you could send us one glossy 8x10, with your  
bill, of course.

Many thanks for your help.

Sincerely yours,

Tracy Miller

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 1, 1966

Manson Gallery Inc.  
275 Orange Street  
New Haven, Connecticut

Gentlemen:

We have received today a purchase order (#2335) from you asking that we "continue to hold the Ben Shahn silkscreen" and referring to an earlier purchase order.

Please note that Mr. Manson purchased two Shahn silkscreens - ALL THAT IS BEAUTIFUL and GANDHI - on May 10th and that these were shipped to him on May 12th via Railway Express (Receipt #926-279). If these have not been received, please notify the Railway office in New Haven of the Receipt number right away and also let us know so that we can follow through from this end.

If you are referring to a subsequent order, I am afraid that we did not receive it, but will be delighted to set aside the print you wish if you will let us know the title.

Many thanks for your attention to the above.

Sincerely yours,

Tracy Miller

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
inhaber is living, it can be assumed that the information  
may be published 50 years after the date of sale.

*Apn*

May 24, 1966

Mr. Astbjorn Lunde  
45 East 62nd Street  
New York, New York 10021

Dear Mr. Lunde:

As you requested, I am supplying below the current  
valuation for insurance of the Stuart Davis water-  
color.

LANDSCAPE, 1917 9 $\frac{1}{4}$ x11 5/8" \$1000.

Sincerely yours,

EGH/tm

TAMARIND LITHOGRAPHY WORKSHOP, INC.  
1113 N. Tamarind Avenue, Los Angeles, California 90036

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ARTIST: Frank Lobdell  
c/o Martha Jackson Gallery  
32 East 69th Street  
New York, New York 10021

Tamarind Fellowship: June - July 1966



Biomorphic symbols and forms dominate the images of thirty-two lithographs created by San Francisco artist Frank Lobdell during his stay at Tamarind. These recur and modify in positive and negative variations as the artist reversed and restated the evocation organic shapes for which he is noted.

During the first month of his grant, Lobdell worked almost exclusively with crayon, attacking the stone to produce grainy, energetic, crackling lines. Later he introduced subtle washes as well. Twenty-six of the lithographs are black and white; six are in color.

Lobdell used a variety of papers, selecting value and texture to amplify his image. He also worked in several different sizes -- 15" x 22", 22" x 30", and in one print joined two sheets of paper together to make a lithograph 22" x 54 $\frac{1}{2}$ " in size. This latter work, Tamarind No. 1747, is a grey and black lithograph, enhanced with touches of yellow and blue. It was drawn on two stones (half of the image on each) to produce this outsize panel.

The works are untitled and are identified by the Tamarind numbers which appear in pencil on the back. The artist preferred to sign on the face with a pencilled "L" and sign in full on the back of the print.

Lobdell collaborated closely with printer-fellows Kinji Akagawa, Bob Bigelow, Ernest de Soto, John Dowell, Bob Evermon and Jack Lemon, under the technical supervision of Clifford Smith, Studio Manager.

Frank Lobdell was born in Kansas City, Missouri, in 1921. He joined the faculty of the San Francisco Art Institute in 1957, becoming chairman of its graduate program in 1963. In 1965 he was appointed Artist in Residence at Stanford University, joining its permanent faculty in 1966.

Lobdell has had numerous one-man shows, including exhibitions at the Martha Jackson Gallery in New York, the De Young Memorial Museum in San Francisco, the Galerie D. Bendor in Geneva and the Galerie Anderson-Mayer in Paris. A retrospective exhibition organized by the Pasadena Art Museum in 1966 covered the artist's work from 1945 to 1965.

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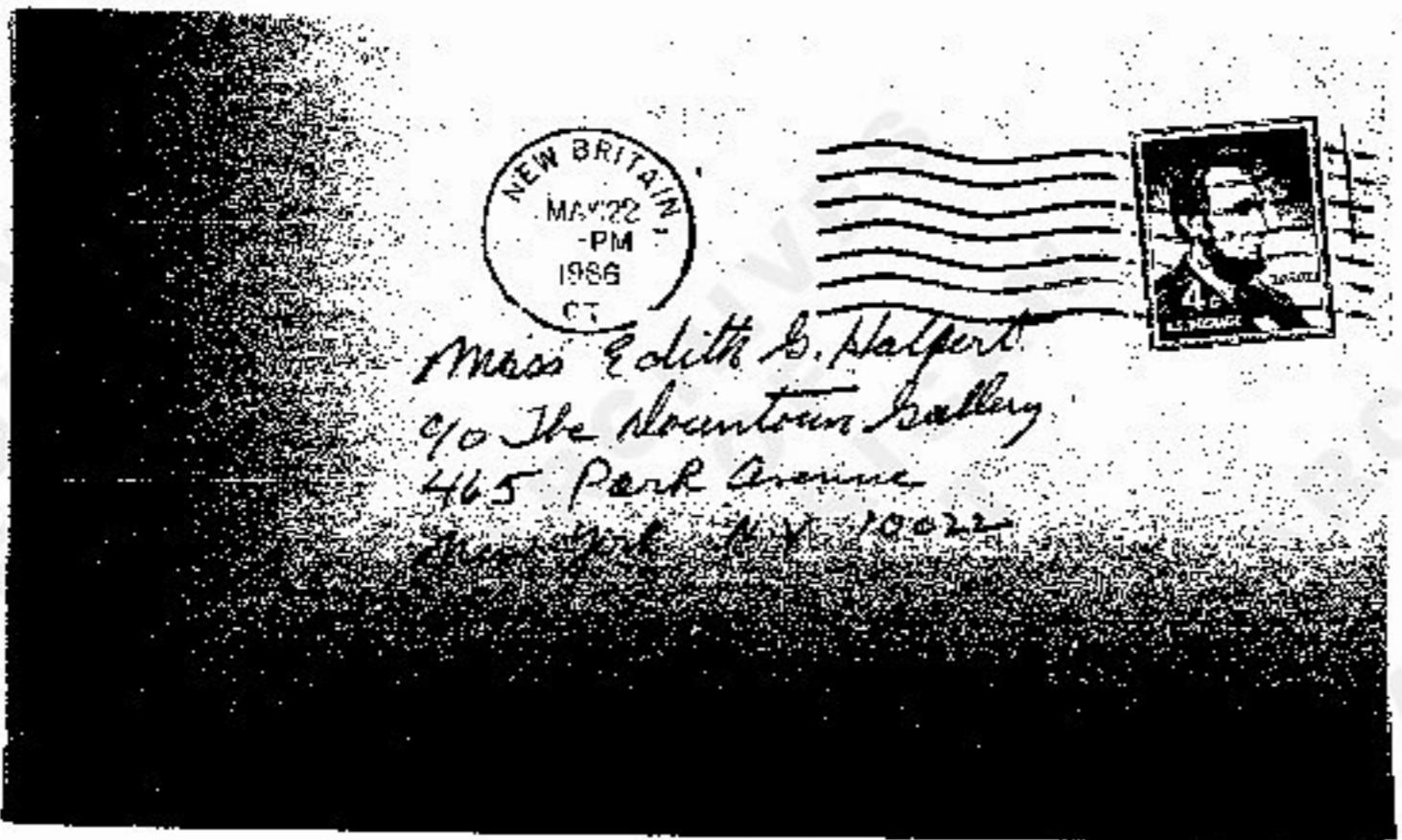
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HAL M. DAVISON, M.D.  
(1891-1968)

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207 DOCTORS BUILDING  
478 PEACHTREE STREET, N.E.  
ATLANTA, GEORGIA 30308

May 26, 1966

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York 22, New York

Dear Mrs. Halpert:

A young lady at the Atlanta Arts Alliance has suggested I write you. I am trying to find out where I can buy a painting by Ben Shawn. I saw this in a friends office not too long ago and he in turn has forgotten where he bought his painting. This may be a lithograph, but in any event, the subject matter deals with a beautiful lettering of the 133rd Psalm with a decoration by the artist.

If you can help me to locate one of these lithographs, I will be most appreciative.

Sincerely yours,

*W. Harrison Reeves*  
W. Harrison Reeves, M.D.

WHR:sjb

*W. Harrison Reeves*

"Song of Degrees"? It's the closest I can come;  
trouble is I don't know Psalm 133.

W.R.

[Encl. Lee 5-23-66]

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 23, 1966

Railway Express Agency Inc.  
219 East 42nd Street  
New York, New York

Gentlemen:

On May 4th, your men picked up a very well packed carton containing two medium-sized sculptures addressed to Mr. Herbert Lee at 94 Juniper Road, Belmont, Massachusetts.

When these items were received by the purchaser of the sculpture, we were immediately advised that one of the two was very badly damaged. The date of his letter was May 11th, but of course it may be several days after the actual shipment reached him.

The number which appears on your receipt is 926-264. Would you be good enough to check this immediately and let us know how we can be compensated for this serious damage. Please communicate with us at your earliest convenience. Many thanks for your cooperation.

Sincerely yours,

EGH/tm

C: Mr. Herbert Lee

# THE DOWNTOWN GALLERY

EDITH GRIGOR HALPERT, Director  
By appointment only

Mr. Arthur R. Freeman  
10 East 40th Street  
New York, N.Y.

465 PARK AVENUE  
NEW YORK, N. Y. 10022  
Telephone: PLaza 3-3707  
June 4, 1946

Dear Arthur:

It is the intent of this letter to advise your office that I have a transportation claim involving a \$4,000. bronze sculpture. This sculpture was picked up at our premises by W.S. Budworth & Son, Inc. of 424 W. 52nd Street, New York City, and packed by them for shipment to San Antonio, Texas.

At the customers direction, this crate weighing 352 lbs. was delivered to Navajo-General Trucking at 342 Madison Avenue, New York for shipment to San Antonio, Texas. When this crate arrived in San Antonio, the consignee discovered that the contents contained therein were badly damaged and notified our office in accordance with the enclosed telegram.

For your information, I am enclosing herewith the following papers to allow you to properly handle and complete my claim:

A photostat of the original invoice in the amount of \$4,000.  
A photostat of the receipt given to our office by W.S. Budworth & Sons when they picked up the sculpture at our premises.  
A photostat of the telegram from the consignee.  
A photostat of letter addressed to Navajo General by W.S. Budworth.  
A copy of the shipping instruction that we gave to W.S. Budworth & Son.

We have a B/L indicating that this bronze sculpture is on the way back to our premises via Yellow Transit Motor Freight. As soon as it arrives I will advise your office so that your adjustor can inspect the damaged sculpture.

It is with regret that I file this claim. However, I have no choice \$4,000. is a lot of money.

With my best wishes to Ethel and the girls.

Sincerely

Edith Halpert

Encs.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

305 West 44 Street • New York 36, N. Y. • Telephone Circle 6-8323



Miss Edith Halpert  
The Downtown Gallery  
1465 Park Avenue  
New York, N. Y.

May 20, 1966

ri to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Dear Miss Halpert:

This is a request for permission to use the Ben Shahn illustration for LOOK's "Our Sick Cities and How They Can Be Cured," which appeared in that magazine on September 21, 1965.

We are a not terribly rich union, since a high percentage of our membership are either poor, non-English-speaking or Negro -- or in many cases, all three.

Our one-time use of Mr. Shahn's drawing would be to illustrate our own attitude toward urban decay and renewal.

In order that you can see what sort of publication we put out, I enclose our most recent copy.

We are not in a position to pay Mr. Shahn's usual fee. We would however, be delighted to agree to a small honorarium as a token of our gratitude.

I do hope that you and Mr. Shahn will give this request every possible consideration.

Most sincerely,

*Ben Martin*

Ben Martin  
Editor

P.S. We would of course, use a large credit line with the picture, stating that we were using it through the courtesy of Ben Shahn and the Downtown Gallery.

# SAN FRANCISCO

McALLISTER STREET AT VAN NESS AVENUE • SAN FRANCISCO, CALIFORNIA 94102 • PHONE 431-2040

## MUSEUM OF ART

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archivist is living, it can be presumed that the information may be published 50 years after the date of sale.

June 8, 1966

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert:

I have made some search for the film about which Allon Schoener referred you to me. We find we do have what appears to be reject footage in an unedited form on which, the person who screened it has reported as follows:

"Excerpts in and around his home; some footage of him at work; wife, dog, corn and grain fields. Much of the stock is sticky or brittle; bad splices. Repeat footage and some over-exposed. Possibly excess footage."

We do not locate any other filmed material on Charles Sheeler.

If you think the film I have described would be of any possible interest to you I would be glad to have it sent to you.

Sincerely yours,

*Clifford Peterson*  
Clifford Peterson  
Acting Director

CP:ev

# Prentice-Hall, Inc.

EXECUTIVE OFFICES

Englewood Cliffs, N.J. 07632

947-1000  
AREA CODE 201

June 3, 1966

The Downtown Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

I am preparing a textbook on art appreciation to be published by Prentice-Hall, Inc.  
May I have your permission to reproduce the following:

a photograph of The Critic (1925), Arthur G. Dove

in my book and in future revisions and editions thereof, including sales and distribution rights in the United States and Canada. Should you not control these rights, would you kindly let me know whom else to contact.

Would you, please, also provide me with a glossy photograph suitable for reproduction. If you cannot provide this yourself, would you let me know where to obtain a print.

Unless you indicate otherwise, I will use the following credit line:

Please supply: (Courtesy of The Downtown Gallery )

I would greatly appreciate your consent to this request. Please address all correspondence to me in care of Project Planning Department, Prentice-Hall, Inc., Englewood Cliffs, New Jersey. For your convenience, a release form is provided below and a copy of this letter is enclosed for your files.

Sincerely yours,  
*E. Feldman*  
Edmund D. Feldman  
Division of Art  
State University of New York  
New Paltz, New York

I (We) grant permission for the use requested above, and for no other purpose.

Date \_\_\_\_\_

RICHARD TITELMAN  
3607 BAKER BLVD.  
ALTOONA, PA. 16601

May 23, 1966

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York 22, New York

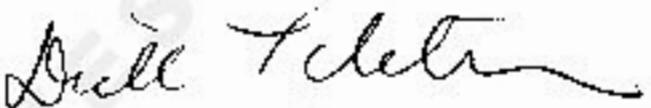
Dear Mrs. Halpert:

Several times we've talked to you about our copy of Benjamin West's PENN'S TREATY WITH THE INDIANS. We've never been able to bring it in to show it to you to get your advice on whether or not it might have been painted by Edward Hicks.

Fortunately, I've had an excellent photograph made, which is a little brighter and sharper than the picture itself. I've enclosed the photograph.

What do you think?

Cordially yours,



Richard Titelman

en



June 3, 1966

Mr. Sigmund M. Hyman  
Pension Planners of Baltimore Inc.  
Suite 900, 1 Charles Center  
Baltimore, Maryland 21201

Dear Mr. Hyman:

At the request of Mrs. Barbara J. Kuhn, I am listing  
below the current insurance valuation of the Stuart  
Davis painting.

HARBOR GLOUCESTER, 1924 W.C. 17 $\frac{1}{2}$ x13" \$2000.

Sincerely yours,

E.H.G./tm

P.S. It is possible that, when the Davis estate is  
settled, the prices may increase.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 27, 1966

Mr. Henry Wahn  
John Reynolds Co.  
330 Madison Avenue  
New York, New York

Dear Mr. Wahn:

It has been called to our attention by several visitors to the Gallery that the name Downtown Gallery still appears in the window of the building at 32 East 51st Street.

We would appreciate it very much if you could arrange to have this removed, or - if you would prefer, we will take care of the matter if we can be provided with access to do so.

Would you be good enough to let me know about this matter? Many thanks for your trouble.

Sincerely yours,

Tracy Miller



Sloan Galleries of American Paintings  
Valparaiso University, Valparaiso, Indiana

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May 28, 1966

Mrs. Edith Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Mrs. Halpert:

As you know we have been corresponding regarding the possibility of organizing a one man show of about 20 works (paintings and drawings) of Abraham Rattner, for exhibition here at the Sloan Galleries for the period Feb. 19 - March 15, 1967.

There are two other midwestern college galleries that are also interested in such a show and they would like to know whether or not the show could come to them too. The Koenig Gallery of Concordia Teachers College, River Forest (Chicago suburb), Illinois would like to get the show for the period Jan. 31 - Feb. 8. The Sloan Galleries here would continue to have its showing Feb. 19 - March 15. From here the show would go to the Koenig Gallery of Concordia Teachers College, Seward, Nebraska for the period April 2 - 29. From there the show would be returned to you. Should we buy a painting, this of course would be shipped to us.

Each institution's floater policy will cover the exhibition while in that institution's possession and during transit to the next destination.

I hope to come to New York to choose the paintings either during the Thanksgiving weekend or early the week of Dec. 18.

Please let me know if the above is agreeable to you.

Sincerely,

Richard Brauer, Curator

Milan, June 6, 1966

**Ciranna**  
stampe - disegni - libri

Via Gastone Pisoni, 2 - Telefono 653.393 - MILANO (112)

Mrs. Edith Gregor Halpert  
c/o Downtown Gallery  
465 Park Ave. - New York

nic to publishing information regarding sales transactions,  
members are responsible for obtaining written participation  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Dear Mrs. Halpert,  
on the first June I have shipped to you by air mail and brought  
Zust-Ambrosetti the following works by Ben Shahn:

Drawings. N° 486, From a Sketch Book 1936 - N° 453, Radio 1951 -  
" 313, Primeval Animal, 1957 - " 330, Roaster 1957 -  
" 445, Bull 1958 - " 525, Dove 1961 -  
" 547, Chassidic Youth 1965 - " 548, Two Boys 1965 -  
" 549, Owl 1965  
Silkscreen." 9, Supermarket 1957 - N° 17, Lute and molecules, 1959  
31, Decalogue 1961 - " 41, Gandhi 1965 (2 prints)

I am sure that, although formalities for reexport are rather  
lengthy you will have them before the end of June; I'd however be  
grateful if you would let me know as soon as you receive them.

In order to reach the 25% on the total, as was accorded,  
I've kept the following:

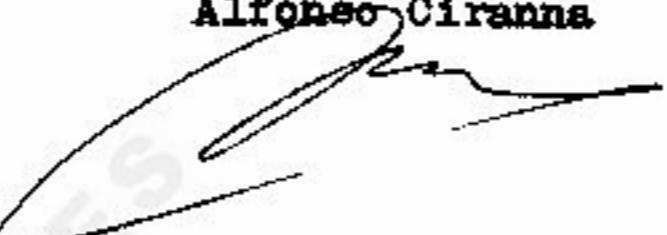
Drawings. N° 329, Man struggling with Monster - N° 328, Greek Galley  
" 420, Bull 1958  
Silkscreen." 8, Mine Building, N° 11 Scientist  
" 42, All that is beautiful.

For these I've already sent you the total sum of  
\$ 1.948,50 in two parts: \$ 721 brought the Banca Commerciale  
Italiana, and \$ 1.227,50 - directly on New York.

The exhibition has had a good success both with public  
and art critics, but unfortunately I can't say as much regarding  
sales; the reason for this is not, as you supposed, to be attri-  
buted to political reasons, but only to the fact that prices  
were considered too high.

Yours sincerely yours

Alfonso Ciranna



# Museum Section:

THE GUILD HALL • EAST HAMPTON, N. Y.

May 25, 1966

The Downtown Gallery  
Attn: Mr. Miller  
32 East 51st Street  
New York, NY

Dear Mr. Miller:

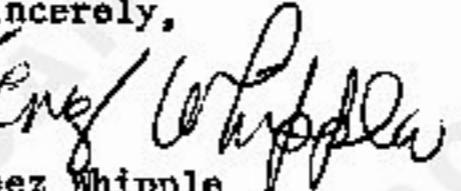
Thank you for calling me this afternoon in regards to the Niles Spencer paintings which you are lending us for exhibition here July 19 through August 9. I now understand that the paintings "In the Cabin", owned by the Cincinnati Art Museum and "Gas House District" owned by the St. Louis Art Museum must be borrowed by us directly from the museums involved and not through you.

It is my understanding that the painting "Abstract Study 1922" (in place of "Studio Table 1922", 21-1/2 x 18) is to be insured by us for \$5,000. It is also my understanding that this painting will be in the exhibition at Providence (Museum of Art, Rhode Island School of Design) May 20 through June 12. I would appreciate having the dimensions and medium of this painting.

Since your gallery will be closed from August 9 to Labor Day, we will return these paintings to you between September 6 and 9:

New Ice Plant 1927  
Riverhead 1957  
Downtown, NY 1922  
Studio Table 1925  
Abstract Study 1922

Sincerely,

  
Enez Whipple  
[Mrs. Warren Whipple]  
Director

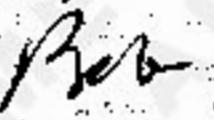
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

In any case, please send me some kind of word  
which I can pass along to Blanche. My only role in  
all this is to act as a friend of all mutual parties  
and to try to help Blanche over her present hump of  
despond. I am sure that when the dust finally settles,  
she will feel able to conduct her own business once  
again, but as things now she is at sea. Thanks for  
anything and everything.

It was so good to see you in New York at Betty's!  
And wonderful that you have recovered so well from  
that frightful operation.

Marjorie and the kids send their best aloha with  
mine.

As ever,



Robert P. Griffing, Jr.,  
Curatorial Consultant.

RPG:sy

for publishing information regarding sales transactions.  
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established after a reasonable search whether an artist or  
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may be published 60 years after the date of sale.



**James Samuel Sondler**

**June 7, 1986**

**Mr. and Mrs. Herbert M. Sondler**

6  
TIMOTHY B. FOX 6664 MARSEILLE AVENUE DETROIT, MICHIGAN 48224

Prior to publication information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 27, 1966

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert

This letter is to inquire if you have an opening in your organization for a person with my qualifications and background. You'll find these listed on the enclosed resume.

I am particularly anxious to find employment in the art gallery field with a firm offering a challenging future.

I have a reputation for being an intelligent and capable worker with the ability to get along well with others. If given the opportunity to locate with you in a suitable capacity, I am confident that my performance would be highly satisfactory.

Any consideration you may give me will be greatly appreciated.

Sincerely yours,

*Timothy B. Fox*  
Timothy B. Fox

JAMES S. SCHRAMM POST OFFICE BOX 727 BURLINGTON, IOWA

May 20, 1966

Dear Edith:

Upon returning home yesterday we find your May 10th letter and the check for the Hartley. Thank you. And we hope it will fetch more ultimately as much because we, like you, deplore the erratic value judgments being made as because we have worthy needs for the money!

Sorry we didn't have another glimpse of you but Do was busy with United Nations Association meetings almost every minute and my range was limited both by the taxi strike and air pollution. I'd hoped to be able to give you a rundown on the causes and effects of emphysema.

You got our message, I am sure, that we want the Modern Madonna, the little polychrome terra cotta and if possible we would like it mounted on a small base to reduce the possibility of its being knocked over inadvertently by carelessness. How this should be done we leave entirely in your hands but we suspect that a black, gray or white stone or marble or painted wood, about four or five inches square and a half-inch to two or two and a half inches high at the most would do the trick if, somehow or other, the sculpture could be fastened to the base.

Be a good girl and take care of yourself.

Do joins in love and thanks for all that you have always done for us.



JSS/jw

Mrs. Edith Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

RE In response to letter just received  
The price quoted on Modern Madonna was \$100.00

ri to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
workman is living, it can be assumed that the information  
may be published 50 years after the date of sale.

11/5/66  
May 20, 1966

Mr. Edward Black  
15320 Miller Road  
Oak Park, Michigan

Dear Mr. Black:

The accountant has just completed our audit and called my attention to the fact that on your purchase dated October 23, 1961 amounting to \$1600. there still remains a debit of \$50. He also noted that your last payment was made in November of 1965 - just about six months ago. I am sure that this is an oversight on your part and hope that you will send us a check by return mail - for which I shall be most appreciative.

Sincerely yours,

EGH/tm

ter to publishing information regarding sales transactions, researchers are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



UNIVERSITY OF KENTUCKY

LEXINGTON, KENTUCKY 40506

COLLEGE OF ARTS AND SCIENCES  
DEPARTMENT OF ART

June 3, 1966

Editor to publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

Dear Edith,

It was good to see you, even so briefly, last week. I haven't heard yet from East Hampton just what is being lent to the Spencer show at the Guild Hall, but as the exhibition closes soon in Providence and the time approaches for the trip to East Hampton, I hope we'll hear soon. I assume you will be lending your drawings, so I will continue insurance on them until their return.

The paintings you sent from New York are not covered under our policy since we didn't even know what was going, so I hope that either you or Dan Robbins ~~had~~ them covered.

I enclose the Errata Sheets I meant to bring you in person. Please give one to Tracy with my apologies. Incidentally, the monograph retails for \$2.00 with a professional discount of 25% or \$1.50. To reduce inventory I would be glad to let you have a number at \$1.00 plus postage.

Here's hoping your health continues to improve and that you will be at the old peak again soon.

With repeated thanks and all best wishes,

Sincerely,

*Dick*

Richard B. Freeman

REF/b  
enclosures

\* Tracy - pls advise Hampton? (L.G.  
Gallery) & mt

VASSAR COLLEGE ART GALLERY



Poughkeepsie · New York

May 24, 1966

Mrs Edith Halpert  
The Downtown Gallery  
465 Park Ave.  
New York, N.Y.

Dear Mrs. Halpert:

Thank you very much for your note. I will be in next Tuesday to see you and decide on something for our \$2000 credit. I think we might be able to add about \$500 to it. I know you will be full of ideas ( as well as works of art ).

Thank you very much.

Sincerely,

Thomas J. McCormick  
Director

Yours  
for figures \$1300

Not to publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
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may be published 60 years after the date of sale.

June 1, 1966

Mr. James M. Rosen  
Art Department  
University of Hawaii  
Honolulu, Hawaii 96822

Dear Mr. Rosen:

I am so sorry for the delay in my reply. However, I have been ill  
- and frequently out of town.

As you may have heard, Honolulu is one of my most favorite spots  
and I spent three consecutive vacations there. I have also organ-  
ized a show of artists located on the islands and added to my per-  
manent roster three of the group.

However, much as I would like to follow your flattering suggestion,  
it would be impossible for me to undertake any responsibilities in  
addition to those I have maintaining the Gallery in New York. The  
"cultural explosion" has had a most adverse effect on the art world  
in the way of many unreliable galleries and equally unreliable art-  
ists throughout the country. I agree with you that Honolulu would  
be an ideal spot for an art gallery of integrity, but it requires  
someone with a great deal of experience and knowledge to institute  
such an organization. I would recommend that the University of  
Hawaii in cooperation with the Academy organize a Sales Department  
similar to that established many years ago at the Walker Art Center.  
As a matter of fact, I made this recommendation on my last visit to  
Hawaii and offered to lend a hand in this plan which, of course,  
would involve careful selection among the artists working within the  
area and an annual invitational show to come from the States, care-  
fully selected by the Director of the Academy. This plan, which I  
recommended many years ago and which was followed by a number of in-  
stitutions, was very valuable to the local artists, who should be sup-  
ported by their own community plus future connections with other gal-  
leries which select the work for showing in New York, Chicago, L.A.,  
etc. Again, I repeat that I would be glad to be of assistance. Perhaps  
after my urgently needed summer vacation of two months I may be in a  
position to take a trip to Honolulu. If so, I will get in touch with  
you well ahead. Meanwhile, may I suggest that you advise me of any new  
plans which are being made. Although the Gallery will be closed during  
July and August, all mail will be forwarded to me at my summer address.

Sincerely yours,

EGH/tm



# The Instructor

Elizabeth F. Noon • Editor

June 7, 1966

Mrs. Edith G. Halpert  
Downtown Gallery  
465 Park Avenue at 57th Street  
Ritz Tower Concourse  
New York, N.Y.

Dear Mrs. Halpert:

This morning I spoke with your secretary relative to receiving permission to reproduce in THE INSTRUCTOR magazine, ~~Burnos Oil~~ 1954 by Stuart Davis. I have already contacted Mr. ~~Edward Dwight~~ of the Munson-Williams Proctor Institute who will have a transparency taken at our expense.

After talking to Mr. Tracy, I had a call from Mr. Herbert Schutz of the New York Graphic Society concerning, Autumn Leaves by Georgia O'Keefe. He informed me that it would be necessary to obtain permission from you also to reproduce this painting.

THE INSTRUCTOR is a magazine for elementary teachers, and usually presents an art subject on the cover to be used with elementary children. The October issue will be our 75th anniversary issue, and instead of an art subject on the cover, we would like to present six outstanding pieces of American art from the last 75 years.

The Autumn Leaves painting has long been a favorite of children and is on several state lists of recommended paintings. The Stuart Davis will be new to many children (and teachers, too) but we have introduced them to several modern artists in recent years with considerable success.

I will greatly appreciate your honoring this request. In doing so you will be making a genuine contribution to the cause of art appreciation in our country. Please advise as to how the credit should be stated in your reply.

Sincerely yours,

*Elizabeth F. Noon*

(Miss) Elizabeth F. Noon  
Editor, THE INSTRUCTOR

P.S. Under separate cover I am sending you some recent issue of THE INSTRUCTOR.

nor to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.

June 1, 1966

Mr. D. S. Defenbacher  
Director of Communications  
Raychem Corporation  
Oakside at Northside  
Redwood City, California

Dear Dan:

You so and so. Why didn't you let me know that you were coming to New York. I was so upset because I missed your rare, rare call. After your letter arrived I recalled the good old days when we were knocking ourselves out for the good old U.S.A. Incidentally, have you ever been taped in relation to the W.P.A.? Every time I discuss the matter I report what a great salesman you were and what a great contribution you made to the project and to art by placing exhibitions throughout the country. It has amused me - with a touch of irritation - to read about the project and the credits, which are limited to one person exclusively. However - c'est la vie!

Being an ignorant character from New York I have no idea what the Raychem Corporation is - and what you communicate in Redwood City. Do let me know as I have thought about you many, many times and wondered what had happened to you, what you were doing and why there was no word from you these many, many years. It would be wonderful to get together sometime in the future and go back 30 years. How about it? And do let me know in advance of any future visits you may plan. We will have a ball. Meanwhile, my affectionate regards.

As ever,

EGH/tm

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searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.

**MRS. ELINOR LANE FRANKLIN**

**AND**

**MR. H. HARVARD ARNASON**

**ANNOUNCE THEIR MARRIAGE**

**ON THURSDAY, THE NINTH OF JUNE**

**NINETEEN HUNDRED AND SIXTY-SIX**

**NEW YORK CITY**

# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
By appointment only

465 PARK AVENUE  
NEW YORK, N. Y. 10022  
Telephone: Plaza 3-3707

6.86 form

May 23, 1966

Railway Express Agency Inc.  
219 East 42nd Street  
New York, New York

Gentlemen:

On May 4th, your men picked up a very well packed carton containing two medium-sized sculptures addressed to Mr. Herbert Lee at 94 Juniper Road, Belmont, Massachusetts.

When these items were received by the purchaser of the sculpture, we were immediately advised that one of the two was very badly damaged. The date of his letter was May 11th, but of course it may be several days after the actual shipment reached him.

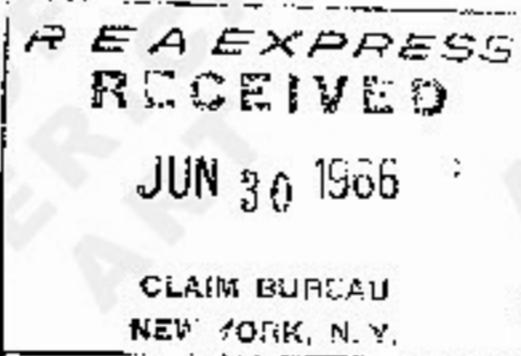
The number which appears on your receipt is 926-264. Would you be good enough to check this immediately and let us know how we can be compensated for this serious damage. Please communicate with us at your earliest convenience. Many thanks for your cooperation.

Sincerely yours,

*Edith Halpert*

EGH/tm

C: Mr. Herbert Lee



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from both artist and purchaser involved. If it cannot be  
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may be published 60 years after the date of sale.

# JOHN TERKEN...SCULPTOR

STUDIO  
939 EIGHTH AVE.  
NEW YORK, N. Y.  
JU 6-2408

HOME  
386 CHAMBERS AVE.  
EAST MEADOW, L. I., N. Y.  
N 9-7252

DUPLICATE

June 3, 1966

Congregation Zichron Ephraim  
163 East 67th St.  
New York, N.Y.  
Att: Mrs. Louis Lehr

Restoration of Storr's Sculpture	\$30.00
N.Y. City Sales Tax 5%	<u>1.50</u>
Total amount due	\$31.50

Mr. & Mrs. F. K. Barth

be hearing from Newhall shortly  
thereafter.

We hope you received "Portraits  
of Greatness" in good order. When  
we delivered it in the pouring  
rain, the states-concierge  
doorman looked askance -- I was  
so bundled up, he probably thought  
I was wearing a "shirtle!"

We'll let you know when next  
we're to be in N.Y. so we can have  
dinner with you and your landlord  
and the incomparable Harry.

Fond affection, Estrellito

May 31, 1966

Mr. Ben Martin, Editor  
Hotel and Club Voice  
305 West 44th Street  
New York, New York 10036

Dear Mr. Martin:

I did not answer more promptly as I had hoped to reach  
Ben Shahn to discuss this matter, but he will not return  
for another week or so and I felt that you would like to  
have word from us.

I am quite sure, however, that permission to use the pic-  
ture reproduced by LOOK cannot be obtained. We sold the  
magazine reproduction rights to LOOK and it would be nec-  
essary to obtain not only Shahn's permission but that of  
the magazine specifically, as they paid the usual fee,  
which protects them and the artist simultaneously. Per-  
haps, with the former's permission - which we will try  
to obtain - you can use another example of his work. If  
so, please phone me and I will make another effort to  
reach Ben Shahn.

Sincerely yours,

EGH/tm

H A R R Y N. A B R A M S  
I N C O R P O R A T E D

Publishers of Fine Art Books

6 WEST 57TH STREET, NEW YORK 19, N. Y.

rievor in publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

May 23, 1966

Dear Mrs. Halpert:

May we take this opportunity to thank you for your kindness in permitting our reproduction of your Jack Levine picture which appears in our newly published book, JACK LEVINE, by Frank Getlein.

We truly believe that this handsome volume - the first complete book ever published on this artist - makes a major contribution to artbook publishing in general and, most particularly, to the field of American art.

Because we feel that you might enjoy having copies of the JACK LEVINE book for yourself, or for gifts, we are pleased to extend to you a special 40% discount off the regular list price of \$25 on all copies which you order from us.

Books are immediately available, so if you let us know your requirements we will be able to expedite shipment to you at once. Please include your remittance of \$15.30 to cover your cost of the book and postage, or, if you prefer, advise us and we'll be pleased to send an invoice to you.

Thank you again for your past assistance.

Sincerely,

*Newton K. PinCUS*  
NEWTON K. PINCUS  
Vice President

*Order*  
Mrs. Edith G. Halpert  
Downtown Gallery  
465 Park Ave.  
New York, N. Y. 10022

May 26, 1966

Boston Truck  
51-02 Roosevelt Avenue  
Woodside, New York

Gentlemen:

For ten days now we have been calling you and asking  
to have picked up two packages - one for Brockton and  
one for Lunenberg, Massachusetts. Each time we have  
been told that the pick-up would be made that day.  
Today we were even told that the truck was at the  
moment two blocks away from us and would be here any  
minute.

Would you be good enough to advise us when we may ex-  
pect your men. We cannot expect our clients to wait  
indefinitely for delivery and will appreciate your  
prompt cooperation.

Sincerely yours,

Tracy Miller

May 31, 1966

Mr. William Liebermann  
Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

Dear Bill:

In my current somewhat dazed condition, I cannot recall the prices I quoted for the three drawings which interest me, but having brought my Ediphone with me to the country and feeling as good as new in the relaxed atmosphere, I thought I'd write and quote what I would be prepared to pay.

O'Keeffe KATCHINA, 1934 Charcoal 25 $\frac{1}{2}$ x19" \$2000.

Speeler BARN, 1917 Conte Crayon 4 $\frac{1}{2}$ x6" \$1200.

1800

TULIPS AND  
ETRUSCAN VASE, 1922? Pencil 21 $\frac{1}{2}$ x16" \$1800.  
Drawing.

When you get a chance, would you get in touch with me about these as I am trying to complete each transaction before I leave for my two months summer vacation (thank heaven).

Cheerio,

EOM/tm

SMITHSONIAN INSTITUTION  
NATIONAL COLLECTION OF FINE ARTS  
WASHINGTON, D. C. 20560  
CONSTITUTION AVENUE AT TENTH STREET

June 6, 1966

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y.

Dear Edith:

It was a great treat to have you in Washington and to have the chance for a good chat with you. I'm only sorry that Tirsa couldn't have enjoyed our visit also.

Please do remember my special interest in the Sheeler items -- the early fruit piece, and one of the plexiglass paintings. Are these last at the Gallery still, so I could look through them once more? I'd appreciate learning what the prices are, so I can see whether we can afford them. I see by my notation on your Sheeler catalogue that I was particularly struck by "Continuity" (1957), "The Golden Gate" (1955), "Sun, Rocks and Trees" (1959), and "Plums on Plate" (1910).

Let me know when you are planning to leave for the summer. I do want to visit the gallery once again before you go. For one thing, I'd very much like to see the Storrs you mentioned. It sounds most intriguing. And may I see more of the wooden Shaker gears?

We are trying to supplement the merry-to-round by picking up an occasional piece of folk art. I'm entirely sold on your idea of displaying a group of it along with our American survey. I don't know how you feel about letting us have more of your own wonderful things, but I do know that some first-class examples must be displayed when we open our new gallery.

As I have said before, I do hope that you won't be influenced by the Hirshhorn proposal to cut down on your offer to the Corcoran. It will mean so much to all of us to have your very important things in Washington, especially just now as we are beginning to build up the archival and library material which will establish Washington's position as a center of American art studies. I know you share our belief that

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may be published 60 years after the date of sale.

June 8, 1966

Mr. Bartlett H. Hayes Jr., Director  
Addison Gallery of American Art  
Phillips Academy  
Andover, Massachusetts

Dear Bart:

Many thanks for your thoughtful and informative letter.

I did not want to bore you with all the problems relating to the gift, based on continuous changes in the Corcoran lawyer's form of the Deed of Gift. As soon as I settled one new point, the next proposal had a crazy, mad addition - and so it went on. I have one entire file drawer filled with this material. There have been changes in location, starting in a cellar area and finally in a space that I like very much. To date - in other words - no legal document signed by either of us has appeared.

Two weeks ago I went to Washington to discuss this whole matter with Bill, but he was ill. However, his wife and two assistants were present and we discussed it in detail. All this was reported to Williams and I wrote a follow-up letter outlining the entire scheme. Evidently the idea has been accepted per se and the new papers will be drawn up shortly.

Apropos of the loan plan, the Smithsonian will have some arrangement with the Hirshhorn Museum for the use of the large surplus for this purpose. I will try to select from the original group offered periods and types not represented in the Hirshhorn gift so that the interested public will have a cross-section of the overall statement of any artist represented in both collections. Naturally I will send you a final list for your approval.

Many thanks for your interest.

Sincerely yours,

EGH/tm



**VISUAL EDUCATION  
CONSULTANTS, INC.**

MADISON, WISCONSIN 53701  
TELEPHONE 608 836-6565

*Play - Publishers*

May 24, 1966

The Downtown Gallery  
465 Park Avenue (57th Street)  
Ritz Concourse  
New York, N. Y.

Dear Sirs:

We produce a weekly current events publication for schools. We would like to broaden our coverage of the news of art, and we hope we can obtain your help in doing so.

Our publication is called VEC News Service. It is in the form of a weekly filmstrip containing black and white still photographs of significant events. The filmstrip is accompanied by discussion guides for use by the teacher while showing the filmstrip to the class. VEC News Service is used in thousands of classrooms across the nation.

We would greatly appreciate it if you would put us on your mailing list for announcements of important shows. We also would be grateful if you could send us glossy black and white photographs of at least two or three of the works being displayed, together with whatever information about the works and the artist you deem significant.

We hope to give news of both traditional and contemporary art. We believe this will help increase student awareness of art and its place in our society.

You will be given credit for photographs which you provide. We look forward to cooperating with you in bringing news of art to our schools.

Sincerely,

*Paul Thompson*  
Paul Thompson  
Associate Editor

PT:ajo

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FLINT INSTITUTE OF ARTS  
DE WATERS ART CENTER  
DR. G. STUART HODGE, DIRECTOR

gaining written permission  
olved. If it cannot be  
th whether an artist or  
ed that the information  
a copy of sale.

June 3, 1966

Mrs. Edith Halpert, Director  
The Downtown Gallery  
465 Park Avenue (57 Street)  
New York, New York

Dear Mrs. Halpert:

Enclosed is the data on the first FLINT INVITATIONAL.  
I will be in New York the last two weeks in September  
to select works for the exhibition, November 4 -  
December 31, 1966. Hahn Bros will make the pick-up  
in mid-October.

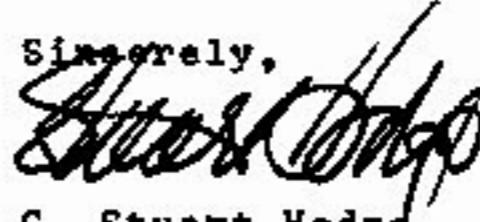
I am especially interested in:

Ben Shahn                    Abraham Rattner

There may of course be others to consider.

We hope very much we may have your help in this major  
show, which will include a catalogue.

Sincerely,



G. Stuart Hodge  
Director

GSH:db

Enc. 1

rier to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

May 31, 1966

Mr. Sylvan Cole, Director  
Associated American Artists  
605 Fifth Avenue  
New York, New York 10017

Dear Sylvan:

As I advised you when we last met, the Sheeler estate  
has not been settled and I am quite sure that nothing  
can be sold before we close for the two summer months.

We too have received many requests for Stuart Davis  
prints, but in this instance also, the estate is blocked  
and as a matter of fact, very few of his prints will be  
available, as the majority were sold within a short per-  
iod after publication - except for the early period, but  
these too were snapped up as new prints were introduced  
in the 50's. I will keep you advised regarding both of  
these matters.

Sincerely yours,

EOW/tm

Garrett Park, Md.

June 7, 1966

Dear Mr. Miller,

I find myself in a strange position, and wuld appreciate  
your help or advice or both.

It has now been well more than a year that I have indicated  
an interest in acquiring a work by Harnett. In April of this  
year, you may recall my wife visited the Gallery with me, and  
we asked to have some prices quoted, especially for a work  
showing two helmets.

I have some idea what Harnett's authenticated works might  
command; and I have an idea of what I would be willing to pay.  
If the quoted price were to be beyond my range, we could call  
the whole thing off in a hurry. But until I get an idea, I  
am stymied, and have not searched other galleries in the city  
except one, Knoedler's. What they had sometime ago, they  
apparently had out on approval with a prospective buyer.

The question is: What does a fellow have to do to buy  
a picture, or find out if he can buy one? I realize that  
there are unusual circumstances affecting the Harnett market  
these days, and maybe I should lay off entirely.

I would be happy to accept a return telephone call if  
you prefer it that way. Home number is Whitehall 2-9025  
on the Washington exchange, good for evenings. I will not be  
at my office much during the next week; then will have a new  
number. Or a note if that is not too much trouble. Any advice  
or suggestions you are able to give will be appreciated.

We would still like to welcome you to Garrett Park, whether  
or not we get a picture, if you ever travel into the provinces.

Sincerely yours,

*Bill Morris*  
William H. Morris

(or even a guess of the  
asking price)

June 1, 1966

Piglia and Sons Inc.  
303 East 37th Street  
New York, New York 10016

Gentlemen:

As I advised your men and subsequently wrote to you, I was rather startled to learn that the "summer start-up" included only the rapid cleaning of the air conditioner's filters. First they arrived almost two hours before the appointed time, when I had to get down to my office. Secondly, after installing two of the three filters, they advised me that the machines were not in working order and required gas or whatever. For your information, one filter was left on the premises and evidently was not installed. I have it tucked away.

The entire situation seems most curious as your advertisement, a copy of which I still have in my possession, announced "Free Survey" and on the other side "Summer Start-ups" included "Free filter change, oil and clean motor, clean and check compressor, check cooling output, change filter, check and tape wiring, check thermostat, re-seal air conditioner".

In view of the fact that the men remained in the apartment for no more than 15 or 20 minutes, then advised me that the conditioners cannot be made to function, it seems absurd to send a bill for the service and is completely inconsistent with the advertisement. I am sure that you will agree that there is no reason for me to pay for the services that were not rendered.

Sincerely yours,

EOM/tm



May 23, 1966

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York 10022

Dear Miss Halpert:

Thank you for your letter of May 9. We are very pleased that you are willing to lend material for our forthcoming exhibition "The Western Frontier".

I appreciate the suggestions you gave us, but as you surmise, we are actually interested in 19th century material about the west. It well might be that your American Folk Art material would be appropriate and I should be grateful if you might have luck in digging something up.

In this connection, Mrs. Emma Bunker, our research curator here plans to be in New York on the 8th or 9th of June. She will call for an appointment and at that time would be happy to look over photographs as you suggested. At that time she will be able to make the final selection.

Again many thanks for your prompt reply and generous cooperation.

Sincerely,

*Royal B. Hassrick*

Royal B. Hassrick  
Assistant Director

RBH:p

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**The Denver Art Museum**

West Fourteenth Ave. and Acana St. / Denver, Colorado 80204 / Telephone 297-2793

Employment Resume - Timothy B. Fox

Page 2

Work Experience (cont'd.):

1964-66 Forsythe Gallery, Ann Arbor, Mich.

Routine gallery work. Part-time during school year - full-time during vacation periods. In this capacity further knowledge was obtained of the works of Seugai, Rornos-Prida, Gabor Peterdi, Rossini Perez, Carlos Merida, Ricardo Martinez, Gunther Gerzso, Zubel Kachadoorian, Enrique Eschiverria, Rafael Coronel, Alecos Condopoulos, Richard Wilt and Edith Behring.

Hobbies:

General: Swimming, sailing, golf, tennis, theatre, classical and pop music, reading including English and French fiction.

Creative: Gardening, model railroad building, furniture restoring, picture framing.

Linguistic Ability:

Practical knowledge of French in conversation and reading.

Draft Status:

Not eligible for selective service under current standards due to childhood illness.

Health:

Very good.

References:

Mr. Robert Loescher  
Professor of Art History  
Dartmouth University  
Hanover, New Hampshire

Dean Charles H. King  
Detroit College of Law  
130 E. Elizabeth Street  
Detroit, Mich. 48201

Mrs. Franklin Forsythe  
Forsythe Gallery  
201 Nichols Arcade  
Ann Arbor, Michigan

Mr. Herbert Sigmen  
Assistant to the Dean  
College of Literature, Arts & Science  
University of Michigan  
Ann Arbor, Michigan

Additional character references will be furnished on request. It is requested, however, that none shall be contacted without prior permission.

Availability:

Immediately.

• Clifford Hoy, 1967, written on back of page 1

• studio, NY 100-0012

June 6, 1966

41-157

Mr. Joseph R. Hertz, Director  
The Canton Art Institute  
1717 Market Avenue, North  
Canton, Ohio 44714

Dear Mr. Hertz:

Much to my chagrin, I have just come across your letter dated February 9th, which was inadvertently misfiled by a temporary clerk and was discovered a day or two ago. I hope you will forgive this delay in acknowledging your letter and will sympathize with the problems we have in New York today.

We will be very glad to cooperate with you next season when we reopen after our summer vacation period - shortly after Labor Day.

Are you planning to come to New York to select the works of art you would like to have for the exhibition you have in mind? We do not have what is referred to as "package shows" as we cannot afford to let our paintings, drawings, prints or sculptures tour for any length of time in view of the fact that our inventory is necessarily limited, particularly so inasmuch as a good many of the artists we represent are deceased, as you will note from the list which appears at the bottom of the letterhead. However, I can advise you that institutions which attempt to "stimulate interest in collecting" usually select a cross-section in the way of periods, media and subject matter to demonstrate the variety of expression in American art and incidentally to appeal to the various tastes of the trustees or members of the institution. Of course the price range is also equally important and therefore in such instances the media are all-inclusive to fill this need. Consequently, an exhibition comprises smaller examples by the most desirable and noted artists together with more sizeable works by the younger, lower-priced painters, sculptors, etc. with a selection of paintings, sculpture, drawings and graphics.

As I am sure that you are familiar with the work of most of the artists we represent, I would suggest that - in the event that a trip to New York is not feasible - you indicate the artists who interest you, indicate the price range you feel most suitable, and the number of works of art you desire collectively.

If you will supply this information, I will be very pleased to send you a tentative list and if you would like to have us order a set of photographs for you for selection, we will be glad to do so. May I hear from you before the 20th of this month, when we may decide to close slightly in advance of the usual date - the end of the month.

• Note to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Incidentally, again for simplification, I am paying the entire amount, despite the fact that there are still quite a number of outstanding bills on sales made.

Hereafter, individual sales will be reported as checks are received by us. Incidentally, this Gallery, as many others, is closed during the months of July and August, when there are very few visitors in New York. I may have to leave town a little earlier to carry out several commitments for lectures, etc. Thus, I hope to hear from you very shortly. Finally, may I impose on you to forward a copy of my letter and all the reports and statements to Mrs. Booz, as I do not know where she is at the present time. I discovered that Miss Delhom has left Chicago but, since you are handling the matter, I don't see any real purpose in writing to her as well.

Sincerely yours,

FOB/ta

C: Mrs. M. Storrs-Booz

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June 3, 1966

Mrs. Yousuf Karsh  
Little Wings  
Prescott Highway  
Ottawa, Canada

Dear Estrellita (May 1?):

Your letter started off my day beautifully - first, it was so good to hear from you; and secondly, the cartoon was a true delight. I pinned it up where I can see it from my desk and it really makes me chuckle, as it fits in so well with my own point of view.

Also, I was delighted that your session with the Shahs was both successful and enjoyable. I certainly look forward to seeing the Karsh photograph of him. I cannot tell you how grateful I am for the wonderful book PORTRAITS OF GREATNESS. It really should be called PORTRAITS BY GREATNESS, as the photographs are so superb and the comments about the sitters are equally remarkable. Earlier this evening I had a fascinating experience in connection with the book. I picked it up from the table in the living room without turning on the light. As I was walking to my bedroom, I opened it up and realized that the photograph of Marian Anderson was self-luminous. As I turned the pages in the dark, I found that all the photographs were charged with an inner light. It was really quite an experience. Have you ever had occasion to look at the book in almost utter darkness and follow through by taking it into an illuminated room? Please extend my thanks to Mr. Karsh.

I was also amused by your description of the status-conscious doorman. It is still difficult for me to adjust myself to the Ritz Tower milieu and atmosphere, but I am so happy with the Gallery layout that this does not disturb me as much as it did the first few months.

I hope that you will both be in New York in the near future and we can spend an evening together once more.

My fond regards,

RON/tm

June 6, 1966

Dear Adele:

Am I proud of my girl friend. I was delighted to receive the  
READING DYNAMICS NEWS and to see your pretty picture repro-  
duced. And of course you must be pleased now that you have  
received public approbation.

How much longer do you plan to stay in Florida? I hope you  
are planning to come back soon as I miss you.

I have just returned from Washington, where I attended Patsy's  
wedding. Both the bride and groom looked very beautiful and  
everything went off in grand style, with an excellent catered  
dinner and a mob of folks, with me being the only representa-  
tive of the bride's mother's family as compared to a tremen-  
dous number of Harry's folks. Because I had several commit-  
ments at the National Gallery and at the Smithsonian Institu-  
tion, I stayed overnight and came back home feeling ever so  
much better. I realize that my absence from 465 Park Avenue  
during the last few weekends has really been most beneficial.  
There have been no pressures except in handclasps, hugs, etc.  
as compared with the Gallery and apartment problems. I just  
engaged a maid for July and August and hope to have my usual  
peaceful stay in Newtown, although this girl, recommended by  
Albert, wants a couple of days off every week.

And so, I look forward to your return to these United States  
- No'th.

Love,



THE UNIVERSITY OF ARIZONA  
TUCSON, ARIZONA 85721

UNIVERSITY ART GALLERY

May 24, 1966

*Please use this  
address*

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, N.Y. 10022

Dear Edith:

Salt Lake City is building a new \$3,900,000 Art Center at the University of Utah. I am their new director!

I leave July 1st to design the museum section which, from the architects' drawings, is going to be truly magnificent. I am terribly excited for, for the first time in my career as a museum person, I was judged on what I can do. My contract at Arizona ends June 30th and my contract at Utah begins the 1st of July. However, they have given me two weeks so that I can have a holiday before assuming my post on the 15th of July.

I hope you will be as pleased as I am with my decision to go to Utah. In the field of visual arts and of museums, this is virgin territory and I think there will be a wonderful reception to a museum program such as I have in mind.

My very best to you as always,

Sincerely,

*Bill.*  
William E. Steadman  
Director

WES:mm

Reference to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

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proper symbol.

# WESTERN UNION

## TELEGRAM

W. P. MARSHALL  
CHAIRMAN OF THE BOARD

R. W. McFALL  
PRESIDENT

SYMBOLS  
DL - Day Letter  
NL - Night Letter  
LT - International  
Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

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archivist is living, it can be assumed that the information  
may be published 60 years after the date of sale.

KLA030 (38)(29)MB023

M ONA008 PD NORTHFIELD MINN 1 906A CDT

DOWNTOWN GALLERY

465 PARK AVE NYK

BUDWORTH NOTIFIED TO SHIP SHAHN SHOW DIRECT VIA REA EXPRESS

THANK YOU

ARCH LEEAN ST OLAF COLLEGE

(23).

1966 JUN 1 AM 10 38

SF1201(R2-65)

June 6, 1966

Mr. Frank J. Winton  
15101 West Eight Mile Road  
Detroit 35, Michigan

Dear Frank:

I hate being such a bore, but as we are preparing to close  
for the usual vacation period - the two months of July and  
August - I must nag you once again as, based on your state-  
ment that you would clear up the Weber account by the end  
of 1965, I made the commitment to Mrs. Weber and her attor-  
ney has been phoning me repeatedly requesting the balance  
due. To date we have received from you \$4000. against the  
\$10,000. purchase, leaving a balance of \$6000. The last  
check you sent was dated November 19, 1965. He cannot  
understand seven months without any payment and is haras-  
sing me to a point where I am ready to either commit sui-  
cide or homicide. I am sure you will appreciate my position  
in this matter.

Won't you please give the little woman a hand, as I have  
had a long and serious illness and an equally serious oper-  
ation and find it difficult to cope with what has become -  
dramatically speaking - a devastating situation. Please!

I had been hoping to see you and Flora in New York long  
before this and hope that you will pay us a visit before  
we close - and will send me a check which I can forward  
to Mrs. Weber. Many thanks for your cooperation.

My best regards.

Sincerely yours,

EGH/tm

ACA American Masters Gallery

810 NORTH LA CIENEGA BLVD. • LOS ANGELES, CALIF. 90069 • OL 7-7260

KENNETH MOSKOWITZ, DIRECTOR  
BERNARD C. SOLONON, EXECUTIVE CO-ORDINATOR

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 1, 66

The downtown gallery  
465 Park Ave  
New York, N.Y.

Dear Mr Rose,

Pertaining to shipping company and time, would appreciate the shipment on or about the 15th of this month.

Please call Arrow-Lifschutz, 386 Park Ave S. Tel Mu 4-3323 for shipping. Have them deliver to Art Services, 3221 Melrose Ave, Los Angeles, Calif.

Very truly yours,  
*K. Moskowitz*  
KENNETH D MOSKOWITZ



# SYRACUSE UNIVERSITY

## MANUSCRIPT COLLECTIONS

401 CARNEGIE LIBRARY Syracuse, New York 13210 Tel. (Area Code 315) 476-5571 Ext. 2583, 3141

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June 8, 1966

Mrs. Edith Halpert  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

It was a pleasure to meet with you on Monday and I enjoyed getting acquainted with you.

I hope you have a most pleasant summer. With all good wishes, I am,

Sincerely,

Martin H. Bush

MHB:mk

(F) affr. 7

Jack Levine paintings (oil) in Hirshhorn Collection

6/9/66

tion to publishing information regarding sales transactions.  
Archivists are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
archivist is living, it can be assumed that the information  
may be published 50 years after the date of sale.

D5 The Syndicate, 1939 36 $\frac{1}{2}$  x 45" To Art Inst - Chr. -  
D5 Reception in Miami, 1948 50 x 56" - given to Whitney -  
D6 Act of Legislature, 1949 35 x 20"  
D6 Homage to Boston, 1949 20 x 50"  
D6. The Man with the Stained-Glass Eye, 1952 42 x 48"  
The Scribe, 1956 10 x 8"  
The Turnkey, 1956 54 x 60"  
The Last Waltz, 1962 78 x 48"  
The Green Cloche, 1962 24 x 21"  
D6. Portrait of a Girl, c.1946 11 x 20"

researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

June 3, 1966

Mr. Clifford Peterson  
San Francisco Museum of Art  
McAllister Street at Van Ness Avenue  
San Francisco, California

Dear Mr. Peterson:

I am writing to you at the suggestion of Alton Schoener, who mentioned that you have in your possession a film on Charles Sheeler. As you probably know, he - and now the estate - is represented by this Gallery. We are very eager to have more information about this film and to ascertain whether it is possible to have a copy of it made. In any event, any information that you can supply in this connection will be greatly appreciated and I hope to hear from you in the near future regarding the context, etc.

Sincerely yours,

ECH/tm

May 31, 1966

Dr. Abram Lanof  
80 Linden Boulevard  
Brooklyn, New York

Dear Abram:

Not having heard from you, I am curious about your decision in connection with the trade-in of the O'Keeffe and/or Marin and whatever else you may wish to release.

As you know, I have been quite ill for a long stretch of time, but after two weekends in the country, I am becoming semi-normal and am eager to clear my files so that I can have a completely relaxed vacation when the Gallery closes for the summer and I move out to Newtown. I wish both of you could come to visit me there sometime during July and August when you are free. I promise not to talk about art during your stay. In any event, I hope to hear from you long before we close. Meanwhile, my best regards.

Sincerely yours,

EGH/

As ever,

dear Sirs

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Mrs. Phillips will make that Gallery more public, without changing the character or the quality of the place. Thus, all the Stieglitz Circle artists will be beautifully represented in both museums and I will reduce the number of Doves, Marins, O'Keeffes, etc. accordingly. However, where neither collection owns examples by some of the other artists I will carry on as originally planned. But, in most other instances, the artists will be seen in depth in the combination of the Hirshhorn and Phillips museums. I would very much like to get your reaction to this plan and, if possible, to give me a hand in relation to the eliminations.

I know, of course, that the Corcoran will flip, but since in most instances they have only one to three examples by an artist, I can continue the plan along the same lines. Yes? I would like to have

My best to you and the family.

Sincerely yours,

• **FOH/tm** - **FOH/tm** is the total cost of ownership per tonne of material. This is the cost of the material plus the cost of the labour required to move the material.

FCH/tm

2000 ft. above the surface of the lake. The lake is 1000 ft. long and 500 ft. wide, and has a maximum depth of 100 ft. The water is clear and the bottom is composed of fine sand and gravel. The lake is surrounded by a dense forest of coniferous trees, and the air is cool and moist. The lake is a popular destination for tourists and is known for its natural beauty and tranquility.

3000. net

help. I have not been <sup>3</sup> very social. The people are very kind  
very warm, and understanding - so that my few appearances  
in the Village are not uncomfortable - it is natural  
accepted that I go no place - that a visit to my house  
is not forbidden - as a few come - The house is not  
very very comfortable but charming with the country  
furniture. Once a week - the kindly man of the Village  
stops - I cook for myself for the cafe food is too  
rich - and I like eating at home - alone - I have  
my records and a very good player that Bob  
brought me - I read some - I miss my art books - I  
brought few - of last week - have a girl  
come in for five hours - which is ample - just  
for the heavy work, my laundry goes out - I do  
my own personal things - which is no chore -  
As you see how fortunate I am to have so  
perfect a set-up for my present needs. I have  
a few visitors from the States - I enjoyed Bob and  
Jewel so much they spent a full day - Came in  
the early morning - we lunched and dined at  
home - they too enjoyed the peace and quiet after  
so much sight seeing - every day - full day  
on conducted tours - that is difficult - trying. I had  
enjoyed the many trips - they will make you  
up if you don't bring flints - so don't forget  
them. The plane from American Israel Culture - Miss  
Rosenfeld or something - came to Ein Hod with the  
people whom I like so much. the wife is in the  
Yalla here from Wednesday to Sunday - She was  
educated in Germany - and has a fine feeling for  
art - and artists - she reads all about your  
Yalla and is so excited about your coming here -  
the husband - a retired Army man - is also  
in the Tel-aviv - American Israel Culture Foundation  
they are two of my favorite people - I sent you  
a catalogue of the Village artist - and also a  
catalogue of Tel-aviv I think very exciting -

AFIA

May 31, 1966

Mr. Sterling D. Emerson, Director  
Shelburne Museum  
Shelburne, Vermont

Dear Sterling:

I am absolutely devastated by the fact that I cannot be present at the forthcoming meeting of members of the Shelburne Museum. Just as luck would have it (bad luck) I am scheduled to attend the wedding of my one and only grand-niece to be held in Washington on June 4th. Please extend my regrets to Mr. Webb and the other trustees and my many friends at Shelburne.

I hope to get there during the summer when I am on vacation and will let you know in advance in the hope of seeing you and the family, etc.

To keep your records straight, I am returning - belatedly - the check which you so kindly sent me for the lecture. I realized even at that time that I was a complete flop and was not entitled to a fee. However, I did not want to go into details about my condition at the time and subsequently. I was very ill and the air pressure in the plane affected me adversely. Subsequently I went through an operation and am now completing my recovery, interrupted by the rebuilding of our new Gallery following the harrowing experience of moving all the contents from 51st Street to the present address. With the forthcoming vacation, I should be as good as new and alert for the new season.

I am so sorry to miss the meeting, but will make certain to see Shelburne in July or August. My very best regards.

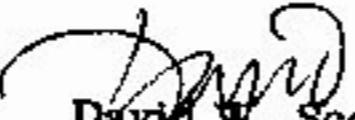
Sincerely yours,

EOH/tm

Washington should have first-rate resources and museums, and your gift to the Corcoran is very important for the whole nation.

With all our very best,

Sincerely,



David W. Scott, Director  
National Collection of Fine Arts

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 8, 1966

Mr. Bartlett H. Hayes Jr., Director  
Addison Gallery of American Art  
Phillips Academy  
Andover, Massachusetts

Dear Bart:

I am sure that from where you are sitting the sum of \$3000. may seem high. But if you have been pricing paintings by major American artists lately, you will realize that, comparatively, this is petty cash. Also, for your information, the last two paintings on plexiglas which we sold just before Charles passed away were purchased at this net price and I felt that it would be unfair to Musya to make them lower. As a matter of fact, they now start at \$3500. for the slightly smaller examples and will be raised to a higher figure as soon as the estate is settled.

I am now enclosing an invoice which, of course, can be paid on the installment plan. I am sure that Charles would have been very pleased that his dearest friend made the first acquisition after his demise.

Best regards.

Sincerely yours,

EGH/tm

ALVIN S. LANE  
60 EAST 48<sup>th</sup> STREET  
NEW YORK 17, N.Y.

prior to publishing information regarding sales transactions,  
purchasers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

F  
May 23, 1966

TO THE MEMBERS OF ART DEALERS ASSOCIATION  
OF AMERICA, INC.

Enclosed is a reply to the memorandum  
that has recently been circulated by your Association  
with respect to H.R. 13446, which has been in-  
troduced in Congress for the establishment of a  
National Registry of Art.

Very truly yours,

*Alvin S. Lane*  
Alvin S. Lane

May 31, 1966

Mr. Hermann Warner Williams, Director  
The Corcoran Gallery of Art  
Washington, D. C. 20006

Dear Bill:

I am so sorry to have missed you during my recent visit to the Corcoran. However, Alice made an excellent substitute and everyone was most kind to me.

No doubt you have received reports about the changes I am planning because of the enormous collection Joe Hirshhorn has presented to "the Nation's Capitol". It seems redundant to repeat quantitatively the artists he has "in depth". Consequently I decided that it would be logical to reduce the number of examples per artist in specific cases. I have asked Abram Lerner, his curator, to check my list of artists and indicate the number of paintings or whatever by each together with the dates of execution. This will make it possible to complement his collection so that you have examples unlike his by the same artists. I might add some additional names who are not included in his collection. This will make it possible for you to have larger representation on view all the time in context with the other artists you already have in the 20th Century group. Furthermore, having seen the Arthur Dove exhibition at the Phillips Museum I realize that all the Stieglitz group is superbly represented in Washington, but there again I will not exclude the artists, but will concentrate on examples which are not "repetitions".

Having discussed the matter with several friends and members of my Foundation, everyone seems to agree that the idea is most logical and I hope that you, too, will agree. As soon as I obtain the information from Mr. Lerner and will refer to my photographic records, I can make up a list which you and I can study carefully and we can then finalize the gift. I will let you know just as soon as I can. Meanwhile, if you have the list of 20th Century works of art which you are preparing for your next catalog, I would appreciate seeing that too to guide me in adding artists who are not on my original list.

I was glad to hear that you are well and hope that you will stay that way. As for me, I am certainly looking forward to my two-months vacation, which I need desperately. However, I hope we get our problems settled before I go away for the summer.

My very best regards.

Sincerely yours,

EGH/tm

Nationalmuseum  
Stockholm 16  
20.5.1966

To publishing information regarding sales transactions,  
others are responsible for obtaining written permission.  
both artist and purchaser involved. If it cannot be  
located after a reasonable search whether an artist or  
owner is living, it can be assumed that this information  
is published 60 years after the date of sale.

The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022.

Dear Sir,

In answer to your question in letter of May 17<sup>th</sup> I have  
to inform you that Ben Shahn's portrait of Dag Hammarskjöld  
holds 152 x 122 cm. It is exposed in the castle Gripsholm,  
Nr Gripsholm 2916.

Sincerely yours

*Upmark*  
M. Upmark, assistant

ier to publishing information regarding sales transactions.  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

VIRGINIA A. STEHLEY, D. D. S.  
268 MONTGOMERY AVE.  
HAVERTY, PENNSYLVANIA 19041  
215-MI2-1300

6 Jun 1966

Downtown Galleries,  
465 Park Ave.,  
New York city.

Gentlemen:

Will you please examine the condition of the  
paint in ~~this~~ William Brice painting purchased  
from you in 1949 (Jan 20, Inv # 4552) and advise.

I had it checked here in the Philadelphia area  
and was advised to return it to you for your  
inspection and that you may, in turn, recommend  
sending it to the artist.

Thank you.

Sincerely,

*Virginia A. Stehley*

-K. & K. - T.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

*Jim Joseph*  
**MEMORANDUM**

To: Mrs. Halpert

From: ALFRED H. BAER, JR.

Date:

Subject:

Dear Editor  
Thank you  
again for the  
superb Davis.  
The photo and  
list in for your  
file  
yours  
Alfred

May 24, 1968

Dear Mr. Leam,

The following four Shalm works, all excellent examples, are owned by museums in your general vicinity:

"Italian Landscape", 1944 tempera on The Chicago Art Insti

故國故人

ρετερή γένερα πά στην Αγγλία) στην οποία, που απέτι πολύτιμη πληρωμή, η οποία συντελεστήθηκε στην Αγγλία, ήταν η πρώτη πληρωμή που έγινε στην Αγγλία από την Ελλάς.

મનોરંજિ રચનાનામાં ૧૯૨૮ કેવાળી

ମୁଖ୍ୟମନ୍ୟାନ୍ କର୍ମ୍ୟ କରିବାକୁ ପରିବର୍ତ୍ତନ

“*История революции в Китае, 1949*”

## VERIFICAÇÃO DE CONTROLE\*

2023 RELEASE UNDER E.O. 14176

55 18 73

MÉTROPOLE VERS 1900

## Ab initio theory for Lanthanide Compounds

the following text which reads, "It is excepting otherwise, the same

JOHN W. REED

WELL-POSED PROBLEMS

**LOWELL LUNDEEN**  
803 Fourth Street South East  
Minneapolis, Minnesota 55415

Establishing information regarding sales transactions  
is the responsibility of the artist and the purchaser involved. If it cannot be  
determined whether an artist or  
is living, it can be assumed that the information  
is 60 years after the date of sale.

1/June

Gentlemen:

I have a retail shop in Minneapolis and deal primarily  
in arts and crafts imported directly from Scandinavian  
countries.

Recently we have had a good deal of success conducting  
monthly print shows and are now in the process of re-  
modeling to create permanent gallery space. Could you  
please inform me as to whether you are in a position  
to deal with other galleries.

Thank you for your attentions.

Sincerely,

*Lowell Lundeen*

Lowell Lundeen Company  
Lowell Lundeen

LL/tp  
CC/LL

BRAUCH OFFICE  
123 WILLIAM ST  
NEW YORK CITY

INSURANCE

GEORGE P. JENKINS

HARVEY L. SCHARY, INC.

320 NORTHERN BOULEVARD • GREAT NECK 7, N.Y. • HUNTER 7-9820

W-F.V.

June 4, 1966

or to publishing institutions regarding sales transactions,  
curators are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
curator is living, it can be assumed that the information  
y be published 50 years after the date of sale.

Mrs. Edith Halpert  
Downtown Gallery, Inc.  
465 Park Avenue  
New York, N.Y.

Dear Mrs. Halpert:

I am enclosing herewith two letters for your signature. Please  
read and if they are in agreement with our discussion, sign and  
mail them to Mr. Freeman.

I am also returning herewith attached to the carbon copy, your  
papers concerning the damaged sculpture.

When you hear from the insurance company please advise the writer  
and also advise when the damaged sculpture is back at your premises  
so that I may make arrangements to have it inspected.

Sincerely yours

HARVEY L. SCHARY, INC.

HLS/mg  
Enc.

# Joslyn Art Museum

Eugene Kingman  
Director

2218 Dodge St.  
Omaha 2, Nebraska  
Tel. 342-3996

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May 20, 1966

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
465 Park Avenue  
New York, N. Y. 10022

Dear Edith,

Many thanks for your good letter of May 16. I look forward to seeing you in New York during June, but do not want to disrupt your vacation schedule in any way.

As it now stands I believe I will travel to New York about June 12 or 13 and plan on spending a week there. It has been three years since my last visit so that I have a lot to see and do not want to feel too hurried.

The original idea of a Collector's Choice show of prints and drawings for fall at the Joslyn has taken on added dimension as Gene and I both feel that paintings should also be included. There is very little private collecting in Omaha, but we feel many people in this community are interested and we want to encourage them in the right directions. People have money here and should spend it on good art for themselves as well as for the Joslyn. There is much spade work to be done, but that in itself can be interesting and rewarding.

The Alec Merriams, who will visit your gallery this next week, are the son and daughter-in-law of the president of our trustees (or I should say John F. Merriam is the Chairman of the Board). The senior Mr. Merriam is also Chairman of the Board of Northern Natural Gas Company. Neither Merriam family has bought very much, but recently we feel they are getting the "bug."

I am extremely happy working in this museum and with Gene Kingman for whom I have the highest regard. Omaha is an interesting community to live in - people are friendly, hospitable and sincere. Also I enjoy the proximity of Omaha to other cities. I hope that in the near future you can visit here.

If there is a change in plan regarding my visit to New York I will let you know. I look forward to seeing you again. Perhaps you and your friends, the two fellows with the Kerry Blue Terrier, and I could get together for a social hour or so.

Best regards,

Bill

[End. Lee S-23-66]

EGH

EGH

EGH

May 19, 1966

Mr. Herbert C. Lee  
210 South Street  
Boston 11, Massachusetts

Dear Mr. Lee:

I was greatly distressed to learn about the damage incurred in the shipment of the Pattison sculpture and sent you a telegram just before I dashed off to Washington and Virginia, suggesting that you retain all the packing material, the crate, etc. in order to have the local Railway Express Company investigate the matter and assume the responsibility for the damage. During the past two years we have had - and so have museums and collectors - similar experiences and I have suggested to the Art Dealers Association that the matter be taken up with the Express Company as the men are growing increasingly careless in handling the cartons. When we phoned the New York office, they in turn suggested that you communicate with your local office. We will continue working at this end as well.

Pattison was advised about the damage and said he would be very glad to make the repair personally, as he has all the equipment in his welding shop or, if you prefer, we can make an exchange for another example of his work when you are next in New York.

Naturally, I feel very unhappy about the situation, but we will do anything you wish in the matter. Of course I would appreciate it if you would have your secretary communicate with the local office and advise me accordingly.

It was so nice to see you and I hope to have the pleasure soon again. My best regards.

Sincerely yours,

EGH/tm

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איגרת אוורור  
AEROGRAMME



Mrs. Edith Holpert  
Downtown Gallery  
765 Park Ave (between)  
New York City  
U.S.A.

ללאר אוורור  
PAR AVION

\* 4

קפל שלישתי

EXPÉDITEUR—SENDER—השולח

Helen Kastell Kramer  
Eric Hrod  
Israel

קפל רבשו

איגרת שהוושם בה דבר ותשלח לפי הערך של מכתב דואר אוורור.

Un aérogramme contenant un objet quelconque sera envoyé au tarif d'une lettre-avion.

An aeroGRAMME containing any enclosure will be sent at airmail-letter rate.



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searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
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May 24, 1966

Mr. Newton K. Pincus, Vice President  
Harry N. Abrams Inc.  
6 West 57th Street  
New York, New York 10019

Dear Mr. Pincus:

Thank you for your letter regarding the new Frank Getlein book, JACK LEVINE.

We would very much like to have a copy of this and will appreciate it if you will send us one with your invoice for \$15.30.

We shall be grateful for your courtesy.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Dalpert

S H E L B U R N E



M U S E U M

INCORPORATED

Founded in 1947 by Mr. and Mrs. J. Watson Webb

SHELBOURNE, VERMONT

Office of the Director

June 8, 1966

Burlington 862-9646  
Area Code 802

Mrs. Edith G. Halpert  
The Downtown Gallery  
468 Park Avenue  
New York, New York 10022

Dear Edith:

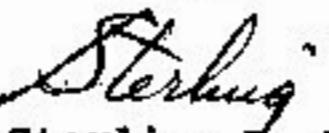
I was so pleased to receive your letter of the 31st which arrived last Saturday morning just prior to our Annual Meeting. It was of extreme pleasure to discover that you are now feeling so much better and that the operation was a tremendous success.

I did extend your regrets to Watson and the other Trustees for your inability to attend our Trustees' Meeting. I am certain they all missed your presence. The Meeting was a good one as several took part in discussion of the various questions brought to light.

We are privileged to be able to continue with our lecture series again this summer and we have put together a very nice group of individuals who will lecture on several interesting subjects all pertinent to Art, History and Shelburne. Upon completion of the printing of our brochure I will see that one is sent to you.

As you suggested, -you may be in Shelburne in July or August - if so, I hope to see you and during the interim I extend to you my very best and warmest wishes.

Sincerely,

  
Sterling W. Emerson

SDE/dc

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QUINTIN NEAL

ARTIST

June 3, 1966

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Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York 10022

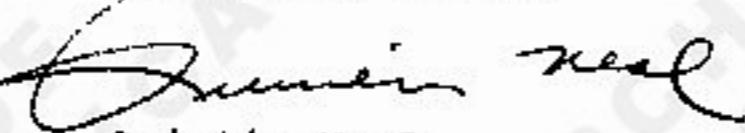
Dear Mrs. Halpert:

Thank you for your check, enclosed is the signed purchase order you requested.

If it is not an imposition, could you give us an idea as to how much the print should sell for? Also, if there is someone in New York who might be interested in it or if there is some gallery who would consider handling it we would appreciate your giving us the name.

Thank you again, for your assistance. If we can dig up any other Kuniyoshi lithographs we will certainly let you know.

Yours very truly,

  
Quintin Neal

2006 32nd Avenue  
San Francisco, California

publishing information regarding sales transactions  
or are responsible for obtaining written permission  
of the artist and purchaser involved. If it cannot be  
determined after a reasonable search whether an artist or  
writer is living, it can be assumed that the information  
published 60 years after the date of sale.

May 23, 1966

Mr. James Elliott, Director  
Wadsworth Atheneum  
25 Atheneum Square North  
Hartford, Connecticut

Dear James:

Please accept my belated congratulations on your  
appointment as Director of one of my favorite  
galleries in America, now to be run by another  
favorite person. I am so glad that you are to be  
a Connecticut neighbor and hope that the prox-  
imity will encourage you to pay us frequent visits.

Do come in before we close for the summer. It will  
be so good to see you again. My very best regards.

Sincerely yours,

EGH/tm

Mrs. Edith Gregor Halpert

-2-

June 4, 1966

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I am off for the Art Museum Director's meeting in Cleveland and then to the convention of the American Association of Museums in Chicago. But I shall be back in town on June 12. On the morning of June 17, I am driving the family up to Maine, and will stay there about a week or ten days to supervise the masons who will have almost entirely to rebuild my swimming pool since the sea knocked a large part of the retaining wall down last winter. I will be back again in Washington around the 26th or 27th of June and will stay on until I clear up all of the remaining chores which certainly will take me well into July.

By the way, on January 19, 1965 we sent you a complete typewritten list of our 20th century paintings, which I am sure you will find in your voluminous Corcoran archives.

Let me know when we can best fit in a talk.

Always cordially and indeed affectionately yours,

*Bill*

Director

HWW:wtk

P.S.

At the risk of being grossly commercial, but to give you a full understanding of our financial involvement I estimate we are going to have to raise from \$5,000,000 to \$10,000,000. Air conditioning alone will cost \$1,000,000.

The renovation of the building, including of course, work on all four floors, not just on your area, will take about \$3,000,000. The balance would be for endowment for better salaries for the staff, funds for purchases, publications and general upkeep.

of asking me what I needed - You have been  
shopping - Hattie too - the suit cases won't be  
large enough for their things - Mark Tobey was  
here - He came with a case of his rolled under  
his arm - and gave it personally - by hand to the  
Bezalel - There were a few paintings held for him -  
This is all art going to live in the Village - for exhibit  
and to new buyers. When the air is fit to travel to

דגל טו

ניגרת נויר  
AEROPGRAMME

Mr. Edith Halpern  
The Sam Tam Gallery  
West Park Ave. C. 125  
N.Y. City  
N.Y.A



טפל סלילים

EXPEDITEUR - SENDER - השלול

*Edith Halpern*

*West Park*

*West Park*

REG. MAIL

אליהו שהרטט בוגר דנבר משלחת לטב תעירף של מכתב בבריאת אורה.  
Un aéogramme contenant un objet quelconque sera envoyé au tarif d'une lettre-avion.  
An aéogramme containing any enclosure will be sent at airmail-letter rate.

the radio - How can I tell you - that you must not  
get so rest - At least Nezam will help a little.  
I hope some helping some find down up for further  
in other in for much that makes you - Remembrance  
well - some people don't even have those - rich  
well - dear remembrance - We're known are  
another to know this - we cities - last - and living  
we are - and in that - and we - and we -

P. S. Can we make some arrangements to get the shipment out before the 15th of June? It is likely that we may close then rather than the end of June as formerly - and of course you know we are closed during the months of July and August and this year there may be no one available during that period to arrange for outgoing or incoming shipments.

“We have to make sure that the public is fully informed about the risks of the new technology and that they are fully involved in the decision-making process.”

and the government of Ontario that the people of our country are entitled to a system of government that is based on the principles of democracy, equality, and freedom. The people of Ontario have a right to expect that their government will act in their best interests, and that they will be treated with respect and dignity. The people of Ontario have a right to expect that their government will be transparent, accountable, and responsive to their needs and concerns. The people of Ontario have a right to expect that their government will be based on the principles of democracy, equality, and freedom, and that it will act in their best interests, and that they will be treated with respect and dignity.

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-3- 357

# Southern Conference Educational Fund, Inc.

NEW YORK AREA OFFICE  
176 DEAN STREET, BROOKLYN, NEW YORK 11217 • Area 212 875-6028

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June 6, 1968

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
465 Park Avenue,  
New York, N. Y. 10022

Dear Mrs. Halpert,

May I express my appreciation of your courtesy and consideration when I spoke to you this morning on the telephone.

Dr. James A. Dombrowski, 715 Governor Nicholls Street, New Orleans, Louisiana 70116, is a long-standing friend of Ben Shahn, and has recently retired after a quarter century as the executive director of SCWF, one of the oldest civil rights organizations in the country and one of the most strategic in the South.

I have written to him what you told me on the telephone regarding the two Rodin pictures in his possession, and I anticipate he may write you directly, or elect to send the pictures to you for an appraisal by your colleague.

I write this letter so that you may have something in writing in the event you do hear further from him, and I can be of any use as an intermediary on the local scene.

With kind regards,

Sincerely,

*Rev. Howard Melish*

(The Rev.) Wm. Howard Melish

SMITHSONIAN INSTITUTION  
NATIONAL COLLECTION OF FINE ARTS  
WASHINGTON, D. C. 20560  
CONSTITUTION AVENUE AT TENTH STREET

May 23, 1966

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

new to publishing information regarding sales transactions,  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchase is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Dear Mrs. Halpert:

Please accept the enclosed catalogs of the European Stuart Davis  
exhibitions with our compliments. The French language catalog was  
produced by the Museum of Modern Art, Paris, and the second catalog is  
a joint effort of our embassies in London and Bonn.

You will notice that this correspondence comes to you on a letter-  
head of the National Collection of Fine Arts, Smithsonian Institution.  
The international art program, operated by the United States Information  
Agency at the time loans were negotiated for the Davis exhibition, is  
now under the aegis of the Smithsonian. Accordingly, the loans together  
with full responsibility for the Davis exhibition, have been transferred  
to the International Program of the National Collection of Fine Arts.  
The terms of the loan agreement remain exactly the same and no new loan  
forms will be issued.

The National Collection of Fine Arts will arrange returns to the  
lenders in July as stipulated in the loan agreement. If you should  
have any questions, please feel free to write to me at the address below.

On behalf of the United States Information Agency and the National  
Collection of Fine Arts, please accept my sincere thanks for your  
contribution to our overseas cultural program.

With best regards,

Sincerely yours,

*Lois A. Bingham*

Lois A. Bingham  
Chief, International Art Program  
(formerly Chief, Fine Arts Section  
Exhibits Division, USIA)

Enclosures:

Two catalogs

המוזיאון הישראלי ירושלים

the israel museum, jerusalem

bezelet, national art museum

the sussman broadman biblical and archaeological museum

the billy rose art garden

the study of the book, d. samuel and jeans h. gottesman

center for biblical manuscripts

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June 2, 1966

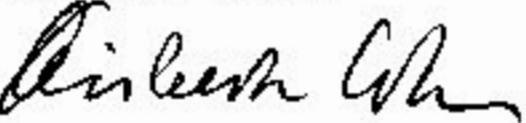
Mrs. Edith Halpert  
32 East 51st Street  
New York City, N.Y.

Dear Mrs. Halpert:

A few days ago the Ben Shahn silk screen, Pleiades 1959,  
which you presented to the America-Israel Cultural Foundation,  
New York, for exhibition and study at the Israel Museum, arrived  
here.

Please accept our warmest thanks for this beautiful gift which  
forms a welcome addition to our print collection.

Sincerely yours,



Elisheva Cohen  
Curator of Prints & Drawings

# Museum Section:

THE GUILD HALL · EAST HAMPTON, N. Y.

May 31, 1966

THE DOWNTOWN GALLERY  
Attn: Mr. Miller  
465 Park Avenue  
New York, N.Y. 10022

Dear Mr. Miller:

I'm sorry that there seems to be so much confusion about the Downtown Gallery paintings that are being loaned to Guild Hall for our Niles Spencer show.

This is the list that Miss Halpert and Mrs. Spaeth made up when Mrs. Spaeth was in the Downtown Gallery:

New Ice Plant 1927	oil 22x30
Riverhead 1957	casein 13-1/2 x 17-1/2
Downtown, NY 1922	oil
Studio Table 1925	oil 36x28
Studio Table 1922	oil 21-1/2 x 18

You will notice that two "Studio Tables" are listed - one 1925 (36x28) which is in the Spencer catalogue. The other was shown to Mrs. Spaeth in the gallery and Miss Halpert told her we could have this for East Hampton.

Has the confusion arisen because STUDIO TABLE was listed in the catalogue but not sent to the exhibition - or are there two?

The one on the consignment sheet you sent is listed: Studio Table 1925, 21-1/2 x 13.

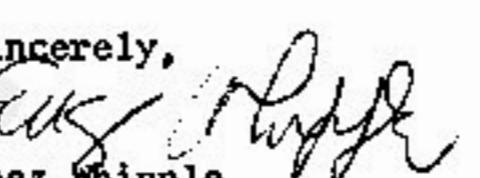
I notice that RIVERHEAD 1957 (casein 13-1/2 x 17-1/2) is not included in your consignment list - but is in the Spencer catalogue. We would especially like to borrow this, since it is a local subject.

Perhaps after receiving this letter you might call me. [It would be best to place a person-to-person call, as I am often in-and-out of the office.]

I will hold the consignment sheet until we've talked.

Thank you for your cooperation.

Sincerely,

  
Enez Whipple  
[Mrs. Warren Whipple]  
Director

to purchase a Rattray painting at the  
time. I think I indicated that it  
would be early next year when I would  
be able to purchase a painting. We  
decided, however, to send a deposit of \$1000  
towards the purchase of Rattray's "Potato  
Field" presently in order to indicate our  
definite interest in ~~the~~ it. Enclosed is  
our check for said amount.

We expect to pay the balance of the  
purchase price in January, or sooner if  
possible. We would appreciate your  
reserving the painting for us until such time.

We haven't had a chance to see Ed  
Starck since our return but will probably  
be seeing him within the next few weeks.

Thank you very much,

Sincerely yours,

Edward H. McKenna

May 20, 1966

Mr. Irving Mitchell Felt  
Madison Square Garden Corp.  
410 Park Avenue  
New York, New York 10022

Dear Mr. Felt:

I hope you won't consider me a bore, but you did request that I hold the Weber and several other paintings which you had seen previously. I also wrote about the Kuniyoshi which we now have in our possession as well as several by other artists.

Won't you please let me know whether you are still interested in this project and, if so, when it will be convenient for you to come in. In any event, I would deeply appreciate word from you in the very near future, as we plan to close the Gallery a little earlier than heretofore, as we have to revise our storeroom arrangement and will make a great mess in doing so.

I hope to hear from you shortly. Meanwhile, my very best regards.

Sincerely yours,

EGH/tm

HERBERT C. LEE

210 SOUTH STREET - BOSTON 11, MASSACHUSETTS

May 23, 1966

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Mrs. E. G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York City 10022

Dear Mrs. Halpert:

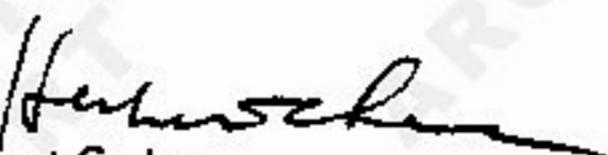
The Railway Express company has come over and  
examined the Pattison piece, and although they  
indicate the damage can be repaired as does Mr.  
Pattison in his advice to you, Mildred and I think  
we would prefer perhaps to make another selection  
when we are next in New York.

In line with what you said in your letter, we received  
a painting that was it seems deliberately punctured;  
perhaps this is the new self-destroying trend!

Shall we return the Pattison piece to you?

We look forward to seeing you in the near future.

Sincerely,

  
Herbert C. Lee

HCLibb  
Enclosures

Edith Fugar Halpert  
The Downtown Gallery  
New York, N.Y.

Dear Mrs. Halpert,

5/28/66

Art of prospects

~~Thank you for your reply to my letter  
about the work of Charles Sheeler.~~

~~I am sorry to hear of the obstacles  
you have regarding the estate & hope that  
it is cleared shortly.~~

Please let me know when the  
small oils and drawings become available. If at  
all possible, I would like to own his work if my  
situation permits.

Sincerely yours  
Sol Goldman

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spouses are responsible for obtaining written permission  
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May 31, 1966

Mr. Charles A. Bauer  
Perkins Road - Woodbridge  
New Haven 15, Connecticut

Dear Mr. Bauer:

For our 40th anniversary, I am preparing a complete record for our archives.

In going through the books ending in 1950, I came across the list of purchases you had made from us between 1947 and 1949. Since there has been no later activity, I wonder whether you still have in your possession the three paintings by Spencer, Sheeler and Marin. If so, are you still happy with these or would you consider disposing of one or more? If so, may we have the privilege of repurchasing these, subject to seeing their present condition and, of course, a discussion regarding the price increase.

For your convenience, I am enclosing a return envelope and hope that I may have the privilege of hearing from you shortly. Many thanks for your cooperation.

Sincerely yours,

EGH/tm

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June 3, 1966

Miss Felicia Geffen  
Assistant to the President  
633 West 155th Street  
New York, New York 10032

American  
Academy  
of Art &  
Design  
D. A. Weller

Dear Felicia:

Please accept my belated thanks for your invitation  
to the Annual Ceremonial held last week. I had hoped  
to get there, of course, but had a bad spell as an  
aftermath of an operation (successful) and had to  
miss the event, which I was eager to attend. And so,  
I now send my apologies for not replying and not com-  
municating with you sooner.

I hope to see you before we close for the annual two  
months vacation (July and August). My best regards.

Sincerely yours,

EON/tm

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curators are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

May 23, 1966

Mr. Quintin Neal  
2006 32nd Avenue  
San Francisco, California

Dear Mr. Neal:

Thank you for sending us the two Kuniyoshi lithographs.

Enclosed you will find our check in the amount of \$125.  
for the print, a purchase slip for which is attached.

I am obliged to return the other print unless you would  
prefer that I refer it to some other dealer in New York.  
The print you call PERFORMER is, as you will note on the  
reverse side, a so-called "commercial" lithograph pro-  
duced by the American Artists School and was printed for  
commercial distribution - possibly for some charity. Nei-  
ther Mrs. Kuniyoshi nor I can recall the occasion for this  
print, but note that he permitted such publications on  
three different occasions. Naturally, since we concentrate  
entirely on the original hand-signed prints by our artists  
I am not in a position to purchase this. However, the other  
example - CAFE, BLVD. CLICHY is authentic and for this I am  
making prompt payment to you.

Thank you for letting me know about these.

Sincerely yours,

EOH/tm

# CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63105

President: HENRY B. PFLAUM • Vice-President: ROLAND W. RICHARDS • Director: CHARLES E. BUCKLEY • Secretary: MERRITT S. HITT

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May 20, 1966

Mrs. Edith G. Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Edith:

It breaks my heart to return the little Arthur G. Dove Stove Pipe but I have decided to do just that. My decision has nothing whatsoever to do with the quality of the picture but at the moment I just can't afford it. If the situation changes between now and early fall, I will reverse my decision, that is if the picture is still available. I have hung on to the painting hoping there would be a way to keep it but with a number of obligations in the offing I just can't do it. The picture is being returned to you almost immediately.

With best regards and I still hope to see you before you close down shop for the summer.

Sincerely yours,



Charles E. Buckley  
Director

/mb

C O P Y

May 21, 1951

Mr. Jos. G. Butler, Director  
The Butler Art Institute  
524 Wick Avenue  
Youngstown 2, Ohio

Dear Mr. Butler:

I have found my material on the pair of paintings of ducks by Harnett and gladly send it to you, with regret that there is not more. Both paintings were done in Munich in 1883 for a Mr. Hastings as decorations for his dining room. They were inherited by his daughter, Mrs. Rogers, and were acquired from her children by Miss Spohn. Miss Spohn brought them in to the Museum to show them to me in 1948 and they were subsequently acquired by Mrs. Halpert. I am very sorry that I have no more information for you, but hope that this will help.

Sincerely yours,

Mrs. A. Ten Eyck Gardner  
Research Fellow  
Department of Paintings

EEG:sy

May 23, 1966

Mr. Arch Leean  
Art Department  
Saint Olaf College  
Northfield, Minnesota

Dear Mr. Leean:

We are sending you a list of Shahn paintings and drawings  
which you might wish to borrow to fill in the gaps in the  
exhibition and are mailing you under separate cover as  
well the list of pictures we have available for you, to-  
gether with all the pertinent data.

I checked about the Consolidated Freightways, but evidently  
this organization does not have a pick-up truck such as  
other airlines and it would be necessary to have Budworth  
not only pack all the pictures but also arrange for deli-  
very to Newark. Can you do some more research from your  
end and we will do likewise here to ascertain another de-  
livery arrangement to Minneapolis, where your school truck  
can pick up the crates.

You will note that we have listed all the insurance valua-  
tions so that you may add these items to your policy before  
the shipment actually is sent as our policy protects us  
only "to the portal" - in other words, there is no protec-  
tion from the moment the objects leave the Gallery until  
they are returned to us.

Sincerely yours,

ECH/tm

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transactional records are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that this information  
may be published 60 years after the date of sale.

June 6, 1966

Dr. W. Harrison Reeves  
207 Doctor Building  
472 Peachtree Street, N. E.  
Atlanta, Georgia 30308

Dear Dr. Reeves,

Thank you for your inquiry.

The work by Ben Shahn you apparently have in mind is the  
"Song of Degrees". The silkscreen has been out of print for  
some time, but Mr. Shahn recently delivered to us some very  
fine Manapameh lithographs of the work, and these are still  
available. Each lithograph is of course signed by the  
artist, and the price is \$75.00.

Sincerely yours,

Howard Rose

May 31, 1966

Mr. Richard Titelman  
3507 Baker Boulevard  
Altoona, Pennsylvania 16602

Dear Mr. Titelman:

I was very much intrigued with the color photograph of the painting of PENN'S TREATY WITH THE INDIANS.

As this print is fairly popular I have had occasion to see several replicas in oil by artists who signed their names and others which were unsigned.

Looking at the photograph, I doubt whether this was executed by Hicks, but if I am not mistaken the Philadelphia Museum owns his copy of the subject and also Colonial Williamsburg and the National Gallery (it was included in the Garbisch gift).

Actually, I would have to see your painting before committing myself one way or the other, but it occurred to me that you might have occasion to see some of the others on your travels.

Best regards,

Sincerely yours,

EGH/tm

To requesters and others who may wish to make a search, it is recommended to keep in  
mind that some "lost" pieces have been "discovered" and offered for sale. It is  
imperative that you approach this with caution, as attorney and not just  
a collector, may have legal rights and may file a suit.

Not available as of May 1966. **May 23, 1966**

**Dr. David Scott, Director**  
**National Collection of Fine Arts**  
**Smithsonian Institution**  
**Washington, D. C. 20560**

Dear David: *Y0* *7A*

When William Zorach visited me recently (and he is a ripe old 80-something now) he became quite romantic about the fact that his recognition as a great sculptor has increased all throughout the years and that during the past ten years he has, according to our records, sold more sculpture than he has in any previous period. I still remember the wonderful look in his eye when he said, "Isn't it wonderful to end up at the top?" This gave me an opportunity to talk about his overall contribution to American Art and when I asked him about the large collection of plaster models he has in his studio, it was probably the first time he thought about the future of this material.

In view of the fact that the Rodin Museum has really been responsible for the greatest immorality in the field of sculpture - probably throughout history - by selling (and making) a tremendous number of recasts of the "popular models", sculptors have been encouraged to produce an exaggerated number of casts of their work if and when they were popular. Zorach and I discussed this at length and we both agreed that he was among the few artists who limited his casts to a range of three to six, the latter the extreme. I asked him what he planned to do with his plaster models and after a long, long conversation, we agreed that they should be placed in an organization which has a sense of honor and security. Naturally, the Smithsonian was my simple solution.

If you are interested in obtaining the complete set of the plaster models of his sculpture or all those that he had not destroyed previously, I would like to discuss the matter with you.

His son, Tessim, is devoted to Zorach and has been absolutely remarkable during the past few years when his father was rather weak physically and he agreed that that would be the most advantageous spot for placing the casts.

I don't mean to force these on you, but it seems the logical repository for all the artist's molds and I have recently ascertained that the Metropolitan Museum has a special formula for casting these plasters so they may never be available for recasting. Naturally, these would not necessarily have to be put on public display generally, but they could be retained in an area where scholars in the future could have access. Incidentally, the Metropolitan formula also preserves the casts for long periods of time.

COMMONWEALTH OF VIRGINIA



OFFICE OF THE DIRECTOR

VIRGINIA MUSEUM OF FINE ARTS  
BOULEVARD & GROVE AVENUE • RICHMOND 23221

3 June 1966

Mrs. Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

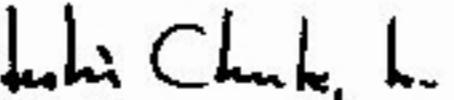
Due to your generous participation, our AMERICAN PAINTING 1966 exhibition has met with great success. Visitors from Richmond and from all over the State have enjoyed the paintings and have increased their knowledge of contemporary art. We are most grateful to you for helping to make this possible.

Mr. Donovan's fine series of lectures on the exhibition attracted large and enthusiastic audiences everywhere. In Richmond he spoke to Museum members and gave two seminars to our Ladies' Council. He also lectured in three towns around Virginia where the Museum has affiliated organizations.

After the close of the exhibition on 12 June 1966, we will return your loans via Santini, in the same way they were collected. If this is not convenient, please let our Loans Registrar, Miss Pinckney, know as soon as possible.

The Trustees, Members and Staff of the Virginia Museum join the thousands of visitors to AMERICAN PAINTING 1966 in thanking you for your contribution to this exciting display.

Sincerely,

  
Leslie Cheek, Jr.

LCjr:mdk

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may be published 60 years after the date of sale.



*Oppr.*

June 2, 1968

Mrs. Max Weber  
11 Hartley Road  
Great Neck, L. I.  
New York

Dear Mrs. Weber,

Below are the insurance valuations you requested.

Max Weber:

041	FIGURES IN LANDSCAPE, 1911	33 x 28"	\$7000.00
	SEATED WOMAN, 1917	40 x 24"	6500.00
	RETIREMENT, 1921	32 x 40"	9000.00
	MEMPHIS HARBOR, 1933	21 x 36"	4000.00
	STILL LIFE DISTRIBUTED, 1930	36 x 28"	7000.00
	THE BLUE DRAPE, 1938	26 x 23"	7000.00
	HAIR BRUSHING, 1942	26 x 30"	7500.00
	THE MIRROR, 1947	40 x 24"	10000.00
	MUSICIAN, 1960	33 x 21"	6500.00
	SNOW SCENE, 1962	24 x 20"	4500.00

Sincerely yours,

May 31, 1966

Mrs. Mary C. Black, Director  
Museum of Early American Folk Arts  
49 West 53rd Street  
New York, New York 10019

Dear Mary:

As we plan to close the Gallery for the summer somewhat earlier than in the past, I wonder whether you could send us the forms in advance so that we could have everything set aside for you and so that I can also remember to bring back from Newtown some of the items which appear on your list.

Also, I note that you will include Folk Art sculpture and it occurred to me that you might want to look through our photographic file - both sold and unsold - to see not only objects you may have seen before but the additions we made subsequently. If you plan to come in, won't you please phone in advance to make sure that I will be in, since I have several commitments for lectures, etc. which will take me out of town from time to time. Again, I am referring to the next two or three weeks when the Gallery will still be open to the public.

Meanwhile, my best regards.

Sincerely yours,

EGH/tw

# The Corcoran Gallery of Art

Washington, D.C. 20006

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

June 6, 1966

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Edith:

We are now making plans for the Corcoran's 30th Biennial Exhibition. The Jury is composed of Mr. Bartlett Hayes, Jr., Mr. Evan Turner and Mr. James Elliott, who will select the open competitive section and award the prizes.

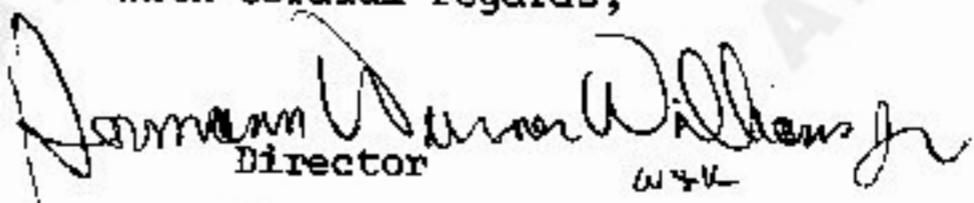
The hard core of the exhibition is, as usual, the invited section which I will select. This, as was the case in the 29th, will consist of some thirty small "one-man shows" of from three to possibly five works by the same artist. We will not repeat a painter who has been so honored already in the last Biennial, but will select an entirely new group. While some of the works should be available for purchase, we can include works in public or private collections.

We will be in New York for the above purpose in mid-September. The purpose of my advance letter is to advise you that we would deem it a great favor if you would keep this in mind and have available a group of recent work by Ben Shahn

who is one of the painters we are especially interested in considering. We wish to ask you to please keep this preliminary inquiry as confidential as possible since a final choice cannot obviously be made until all the viewings are finished. It might save some embarrassment for all concerned should things not work out for one reason or another.

I will write again to make a definite appointment in the early fall.

With cordial regards,

  
Hermann Warner Williams, Jr.  
Director

EDWARD O. VETTER  
DALLAS, TEXAS

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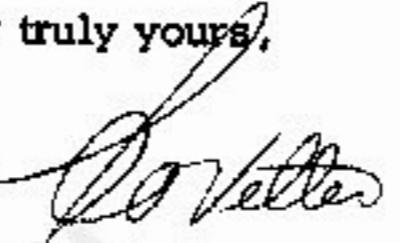
Miss Edith Halpert  
Downtown Gallery  
465 Park Avenue  
New York, N. Y.

Dear Miss Halpert:

I have an interest in some of the sculpture work  
of Elie Nadelman. I understand that you have a  
sculpture by Nadelman and might know where one  
might be available for purchase. I also understand  
that there were some that were in the estate of Helena  
Rubenstein and they might yet be on the market.

I would appreciate any information you might have,  
as well as to what price one might expect for works  
by this artist.

Very truly yours,



5333 Walnut Hill Lane  
Dallas, Texas  
May 25, 1966

UNIVERSITY OF CALIFORNIA, BERKELEY

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO



SANTA BARBARA • SANTA CRUZ

OFFICE OF THE DIRECTOR  
UNIVERSITY ART MUSEUM

BERKELEY, CALIFORNIA 94720

June 7, 1966

ri to publishing information regarding sales transactions.  
Researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Mrs. Edith Halpert  
The Downtown Gallery  
465 Park Avenue  
New York, New York

Dear Mrs. Halpert:

In reply to your letter of May 31 to Mr. Sels, we would prefer  
to have the Pascin paintings we are borrowing for the November  
exhibition picked up from your premises in late September, rather  
than in June. If you expect to still be closed at that time, we  
can certainly arrange for pick up and storage immediately. Other-  
wise, Santini Brothers will be in touch with you to make proper  
arrangements in the early fall.

I am intrigued by your reference to the painting, The Encounter  
Between Herod and Salome, and the fact that you have had it in  
your apartment and that it has never been shown. We would like  
very much to add this painting to the exhibition and we are  
enclosing loan forms herewith.

Peter joins me in wishing you a restful and healthy summer.

Sincerely,

Tom L. Freudenheim  
Assistant Director

TF:ar

**DES MOINES ART CENTER**

GREENWOOD PARK, DES MOINES 12, IOWA, CP 7-4405

June 8, 1966

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York 10022

Dear Mrs. Halpert:

Apparently our letters crossed, when you wrote last week. So by now you know that the Rattner drawing claim has been settled. My apologies, again, for the insurance adjuster's slow process.

Best wishes for a pleasant summer.

Very Sincerely,

*Donald M. Halley, Jr.*  
Donald M. Halley, Jr.

Assistant Director

DMH/pc

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